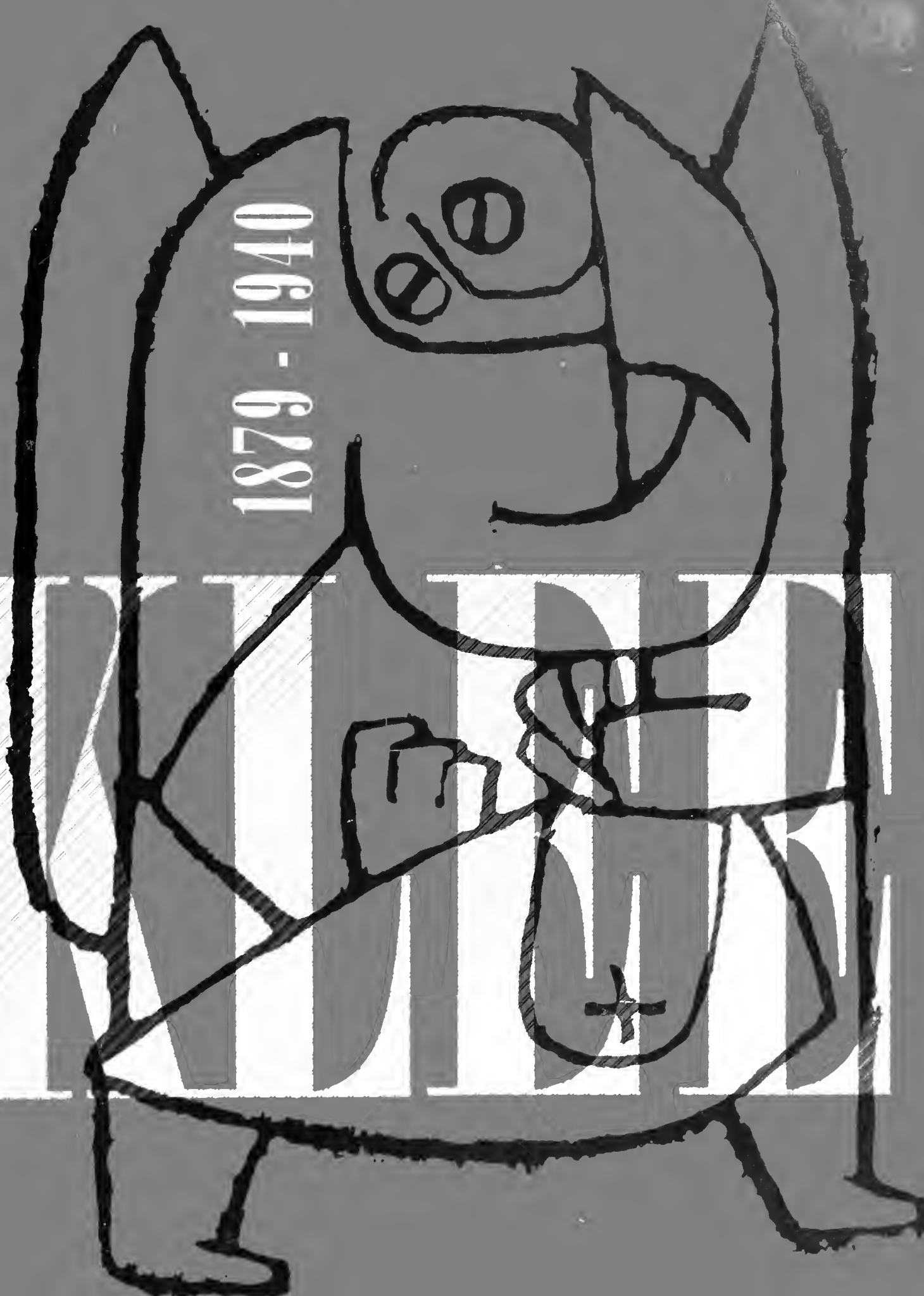


1879 - 1940



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PAUL KLEE

1879 - 1940

A RETROSPECTIVE EXHIBITION

ORGANIZED BY THE SOLOMON R. GUGGENHEIM MUSEUM

IN COLLABORATION WITH THE PASADENA ART MUSEUM

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Paul Klee stated in 1902: "I want to do something very modest, to work out by myself a tiny formal motif, one that my pencil will be able to encompass without any technique...". Gradually he intensified his formal and expressive range, proceeding from the tested to the experimental, toward an ever deepening human awareness. Because of his intensive concentration upon each new beginning, categories fall by the wayside and efforts to divide Klee's work into stable groupings remain unconvincing. Even stylistic continuities are elusive and not easily discernible. There is nothing in the development of his art that resembles, for example, Kandinsky's or Mondrian's evolution from a representational toward a non-objective mode. Nor is it possible to speak of "periods" in the sense in which this term has assumed validity with Picasso. Despite the frequent recurrence of Klee's images and the occasional repetition of his own form constellations, the sense of newness that one experiences with him from work to work is extraordinarily acute. It is as if his creative motor started anew with each painting, watercolor, drawing, or print.

Proliferation and lack of rigidity is also the rule in Klee's choice of materials and techniques. Media merge into one another, and the very use of designations like "painting," "watercolor," or "drawing," lose their meanings. How often do we find in his meticulous records the summary designation "Farbbogen," i.e. "colored sheet", and how often, did he lavish every care of execution upon the light watercolor medium while leaving in a state of sketchy fluidity works executed in weightier techniques. Klee's impartiality to technical subdivisions enjoins us to view his work without impeding references to false technical hierarchies. It is for this reason that Klee's painting is presented together with watercolors, gouaches, and a few drawings, prints, and his characteristic mixed techniques.

In the absence of stylistic and technical uniformities an approximate chronology became the self-evident framework for the presentation of this show. It begins at the turn of this century, when the preparatory essays of an immensely gifted youth have already given way to a resolutely maturing talent. The chronology continues through Klee's first significant contacts with the advanced guard of his time and touches upon that interesting transformation from illustrator-draftsman to colorist-painter—a transformation that comes to a dramatic conclusion upon the return from his North African sojourn at Kairouan when he exclaims triumphantly, "I am a painter." In his full maturity Klee's work gives evidence of the painstaking articulation that coincides with his theoretical and didactic pursuits at the Bauhaus and of that grave, resigned state of mind that follows his withdrawal from Nazi Germany when intense forebodings of death and the far reaches of the human intuition assume pictorial form.

A large number of the most coveted works are included in this exhibition, prepared for presentation in leading American museums. That this was possible is due to the extreme generosity of lenders in this country and abroad who often, despite stated misgivings, allowed Klee's work to be seen in full strength. Among lenders none was more capable of translating such generous inclinations into effective support than Felix Klee, the artist's son, who extended his unstinting help. Nor could a comparable concentration have been achieved without the readiness of Director Hugo Wagner and his Trustees at the Paul Klee Foundation in Bern to dismantle, for the duration of the show, the permanent Klee gallery and to reach deeply into their precious holdings to aid this retrospective survey. To single out other than these two principal contributors would quickly lead beyond the confines of a brief acknowledgment. It must suffice, therefore, to point to the separate listing of lending individuals and institutions in the following pages of this catalogue.

It is my pleasant prerogative, however, to acknowledge the extensive assistance received from a number of distinguished collaborators. In the United States, Dr. Louise Averill Svendsen, Curator of the Guggenheim Museum, has worked most consistently to assure the success of the exhibition. She was importantly assisted by Frau Dr. Katalin von Walterskirchen of the Kunstmuseum in Bern, particularly in the time-consuming task of checking available data and furnishing scholarly documentation. Linda Konheim edited the catalogue. Dr. Charlotte Weidler, whose long acquaintance with Paul Klee and his work established her valuable credentials, acted as a guide and consultant during the prolonged sifting of all Klee material considered for this showing. James Demetrios, Curator and now Acting Director of the Pasadena Art Museum, who traveled widely in behalf of this presentation, made essential contributions to the selection and the negotiation of loans. Finally, Miss Jane Wade provided many a useful lead during the initial orientation, particularly among New York collectors.

In Europe, special thanks are due to Arnold Rüdlinger, Director of the Kunsthalle in Basel. His familiarity with and access to collections throughout Switzerland and his active part in soliciting loans has importantly enriched the exhibition. Felix Klee went beyond his generosity as a lender to advise and guide us. Also of great importance to the exhibition was Professor Will Grohmann's participation. Through his intimate acquaintance with Paul Klee's writing, selected passages could be related to works in the exhibition. The use in this catalogue of the concluding pages of Will Grohmann's *Paul Klee* and its presentation here in a new context amounts to a simple recognition of the finality with which Professor Grohmann summarizes the essence of Klee's art.

Thomas M. Messer, Director

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PAUL KLEE

BY FELIX KLEE

A great event, this large exhibition of works by Paul Klee now shown in the United States! Its special importance lies in the very rich selection from public and private collections, both in Europe and America. As everyone knows who has studied the Klee literature, there are many works that have been rarely shown, and even some that have never been exhibited at all. They will now be seen and the public will be able to compare them with works that already have achieved varying degrees of popularity. Indeed, this show promises to create a unique moment as the great variety of Klee themes are brought within a single harmonious framework.

Interest in the work of Klee began in the United States soon after the end of the first World War. Many American collectors acquired Klee's works, and a few of them, like G. David Thompson of Pittsburgh, subsequently were to part with their treasures. By a curious fate these paintings then returned to Europe again where 88 of them now constitute the largest Klee collection in the Federal Republic of Germany at the Nordrhein-Westphalen Museum in Düsseldorf.

This interest did not arise altogether spontaneously. It was stimulated by the pioneering efforts of a few connoisseurs. The four most outstanding of these were J. B. Neumann, Karl Nierendorf and Curt Valentin, all ex-Berliners, as well as Emmy Galka Scheyer, who had come from Brunswick. They not only sold Klee's works but felt a sense of mission in promoting "their" Klee. I wish to give credit to these pioneers today to honor them in friendship.

The seed they sowed was soon to bear the fruits. Through a large number of publications, the American public became highly responsive to and familiar with his work. But although Klee now is known throughout the world and we think of him in a cosmopolitan context, his art remains deeply rooted in the soil of Europe. My father, it must be remembered, spent half of his life in the German-speaking part of his native Switzerland, and the other in Germany. His entire being and his philosophy are therefore thoroughly linked with the best in German culture. The very titles of his works are inseparable from his German origins. There are puns, free plays on words and fantastic coinages of terms which, in translation, lose true meaning and their relatedness to a particular milieu.

Klee's development was at first slower than that of his colleagues, but then he rose to sharp heights. He noted jubilantly on April 17, 1914 about his work: "I now abandon work. It penetrates so deeply and gently into me. I feel it and it gives me confidence in myself without effort. Color possesses me. I don't have to pursue it. It will possess me always, I know it. That is the meaning of this happy hour: Color and I are one. I am a painter."

His dream-and-fairy-tale motifs exude magic and, above all a delicate atmosphere which ensnares us to this day. This is particularly true of the works of his last years at Bern, especially those after 1936, when an incurable disease made him aware that little time was left to him. He concentrated his energies on making the most essential statements. As he freed himself, in thought, from the mortal world, the format of his paintings on canvas grew larger, the drawings more forceful, the technique more differentiated. His final pictures look as if they were "possessed by demons" (Klee's own phrase from a letter he addressed to me.)

In 1956 the Art Museum in Bern had the most comprehensive Klee exhibition to date—574 works, of which 200 came from the United States. Now, eleven years later, we have again a major Klee show, resulting from intense efforts on both continents. Indeed, as the years pass since my father's death, his unusual world opens up to us with ever increased significance. Here I recall what my mother said about father long before he had become well-known: "Like St. John in the Isenheim Altar Piece of Grunewald, men one day, will point to Paul Klee".

December 1966

INTRODUCTION

BY WILL GROHMANN

What kind of man Klee really was is not easy to say in retrospect. He held the world at arm's length, so to speak, was extremely reticent, and there is no judging him by the stand he took in human or artistic matters, as he hardly ever committed himself. If he was looked up to by all as the final arbiter in conflicts and quarrels—and not only at the Bauhaus—the reason was his absolute integrity, recognized even by those who lost suit in his judgments. But he took no pride in this: on the contrary, it pained him to feel that his associates at times questioned the depth of his sympathies and put him down as a “neutral observer.” This is exactly what he was, of course, but only for the sake of his art. A “cosmic viewpoint”—and this was the position he chose for himself—was hardly calculated to cement his ties with other men; in everyday life it amounted to a renunciation, and over this he came to ponder deeply towards the end of his life. Did his work suffer from the exclusion of *Eros*? The elemental and cosmogonic *Eros* surely was not missing in his work, ranging through space and time, linking all forms of being. But the direct, personal *Eros* cannot be found in Klee's work any more than in all the art of the twentieth century, which is peculiarly “selfless” and free of private passions. Klee was not incapable of loving or responding to love, but as “nothing lasts in this world,” love to him was an ever incomplete thing, a mere part of the eternal flux of things. An artist cannot attain to this “crystalline” state without paying the price of “abandoning the self in his work.” Genius, having once tasted of the tree of knowledge, may no longer taste of the tree of life, wrote Jean Paul.

It would be a mistake, however, to think of Klee as living cut off from the world. He knew the world for what it is. He was acquainted with evil but regarded it not as an isolated phenomenon, but as part and parcel of the whole. Good and evil for him made up the “moral sphere,” and evil “has its share in generation and growth.” When the “radically evil” makes its appearance in his work, as it does every once in a while, it is compensated for in such a way that a one-sided picture is rarely produced. Good men only dream what evil men do; not that Klee's works are dreams, though sometimes they are; more often he reacts consciously to the world as it impinges on him and “copes with it using his own special endowment” (as he put it in his Jena lecture), so that in the end he achieves a balanced, harmonious view.

The artist has knowledge of everything, and with Klee the link between the inner self and the outer world is more complete than with any of his contemporaries. He has been called the greatest realist of our time, and that describes him well, although his realism is concerned with the essence of things, rather than with their surface appearance. Group his themes together and they encompass the universe, not only the plenitude of things but the secrets of their birth and growth, the mystery of their innumerable sublunar and cosmic linkages. His art mirrors almost every area of human thought: he visualizes the rise, evolution, and fate of human, plant, and animal life, as well as their transformation into primeval and potential states. The world of art itself becomes his subject, as do the world of music and poetry, the whole realm of the exact sciences, physics and mathematics, geology and cosmology, the vistas of history, and the intricacies of pure invention. Thus he could give us a *Bud* as well as a *Voice Cloth*, a *Cloister Garden* as well as the *Limits of Reason* and *Coolness in a Garden of the Torrid Zone*. He gave us daydreams and shocks, ghostly apparitions and buffoonery, definitions and equations. Whoever follows the trail blazed by Klee is in for new experiences, new unsuspected truths. He leads the way through microcosm and macrocosm, pointing out the stars, fraught as they are with the possibility of other lives, other destinies, other truths.

Surely Klee was a painter, but he was also a naturalist, a philosopher, a poet; as early as 1911 he had demanded these things of himself. His insight into nature was at times more penetrating than that of specialists, and his "intuitive discernment" rivaled that of Goethe. Philosophy for him was not just a branch of learning but a method of investigating the interaction of phenomena. Poetry and music, however, were as much part of his own being as painting.

The titles he gave his pictures are like small metaphorical poems whose intense suggestive power enhances the themes he drew and painted. In coining them he coined many a new word and, linguistically speaking, created new lands and cities, new plants and living things. Best of all, and richest in invention, are the short phrases with which he sent his creatures and creations on their way. Klee invented close to nine thousand such titles and phrases, hardly ever repeating himself. (His total *oeuvre* numbers 8926 items.)

Many of the titles sparkle with wit, and the point of many pictures only becomes clear when they are taken in conjunction with their titles. For it is not always easy to get the drift of certain works from their forms alone, which playfully mask the meaning. "Humor," wrote Goethe, "results from an imbalance between reason and the world of facts"; and he recognized gay humor wherever reason abandons its rights and in good grace lends itself to the jest. Such was Klee's brand of humor. Very often picture and title so complement each other that the latter adds a further nuance to the work, stressing particular elements in it. Occasionally the title does not quite succeed in suggesting the scope and depth of the pictorial experience. *A Light and Dry Poem* (1938) adds an extra note to the picture itself, while *Right, Left* (1938) detracts a little from it. Though the titles are only secondary, they betoken a highly suggestive intermingling of painting and poetry. And Klee's linguistic resources, the accuracy, the carrying power of his words and phrases, and the startling combinations in which he puts them, are an essential feature of his art.

The subtle imagery of Klee's wit lies in the theme, in the design, or in both. When he paints a *Christian Sectarian* (1920), he slightly overdoes every trait commonly attributed to such men: the emaciated body, long flowing hair, watery eyes, spidery fingers, the cross he wears round his neck. In *Performing Animals* (1921) it is the direct, childlike imagery and the primitive quality of the forms that delights us. Even in early works, however, we find another type of humor, based on "tension between forms." Thus *Dr. Bartolo* (1921) is a puffed-up composition, while *The Chair-Animal* (1922) is a creature that behaves like a

piece of furniture. The delightful drawing, *What Does It Matter to Me?* (1928), though dominated by several mathematical and spatial components, shows a small animal on a stand in the foreground, looking for all the world like a doll in a child's crib: the presence of the tiny creature, comically out of place here, throws a veil of good humor over the grave complex of forms on which the picture as a whole is built. Thus a single detail holds the entire work in balance. About 1930 Klee's sense of humor began to express itself even more strongly in formal terms. Not that the worldly-wise humanity of his earlier work went entirely by the board; in *Halves, the Clown* (1938), *Poster for Comedians* (1938), or *X-let* (1938) a gay sense of contrast still pervades the picture, but the power of expression and the keen intelligence with which lines and colors are interwoven are more strikingly in evidence than before. We also have such drawings as *Manageable Grandfather* (1930) or *Family Outing* (1930), where pure geometry rises to its most eloquent pitch and at the same time produces those "playful, innocent flashes" that are the essence of humor.

Still more significant than this interaction of painting and poetry is the way Klee mingled painting and music. He was an excellent musician himself, often playing for his own enjoyment, and never at a loss to read and interpret a score. Though he did not compose, he thoroughly understood the process of musical composition and was as much at home with Igor Stravinsky's musical system as with Arnold Schönberg's twelve-tone scale. Bach, Mozart, and Haydn were as familiar to him as the poems of Goethe to poetry lovers, and he knew practically every one of their works, some of them by heart. It was his way always to go back to the underlying elements of things: he could profit as much from the study of music as he did from painting, perhaps even more so; for where, in painting, could he find the exemplars that might have helped him to solve the problems he had set himself? The analysis of graphic representation in his *Creative Credo* not only gives us an outline of his methods as a painter, but those of the creative artist in general, including the musician. The fact is that Klee's procedure is no different from that of the composer as he sets down note after note, goes on from motif to theme, introduces a second theme, combines the two, and so on. His art being unique of its kind, the musician is often described as a man with sixth sense. But every artist worthy of the name is gifted with a sixth sense, and his creations are just as unique of their kind. This is true of Klee, as it is of the old masters. The deeper we go into his work, the more we realize how rich it is in unique, inexplicable forms of beauty—phenomena analogous to those that lead us to attribute a sixth sense to the musician.

Music runs through the whole of Klee's work, not merely in such works with musical titles as *Fugue in Red* (1921) or *Pastoral* (1927). Obvious musical features of his pictures are their rising or falling rhythms, brief or broadly arching melodies, subdued or cheerful keys, polyphonic or harmonic phrases, tonal and atonal counterpoint; we might even speak of fugues and sonatas, chamber music, solo pieces, and so on. Despite his keen interest in modern music, Klee's enduring fondness for Mozart was only natural in view of the deep temperamental affinity between the two artists; the life of each, in fact, was so busily employed with painting in the one case and music in the other that neither had any time left for the things that fill other people's daily lives.

Analogies are often drawn between Picasso and Stravinsky, and certainly each reflects the climate of the times. Reservations must be made, however, for Picasso's classical period of about 1920 is not nearly so inevitable as that of Stravinsky. With Klee we are less inclined to look for such parallels; he stands as an exceptional case in this respect as well. Music was so intimate a part of his being, transmuted into visual qualities whenever he stood before his easel or drawing-board, that it seems to flood through all his work. The effect of many of his pictures is like a phrase or passage out of a symphonic whole; and there are sets of pictures—those painted in Egypt, for example—whose over-all effect is comparable to that of a symphony.

If in the twenties Klee stirred up far less controversy than did the vanguard composers of the day, the reason is, perhaps, that painting is a less "public" art than music and does not impinge upon the consciousness of so large an audience. In the thirties, when the challenge of his pictures might have been at its most provocative, Klee himself, almost imperceptibly, had reached an unassailable degree of maturity, with a body of work behind him that disarmed his detractors.

After music and poetry comes a third determining factor in his work; the spirit of the Near East. His trips to Tunis and Egypt are not the cause of this influence; they were the natural outcome of his partiality for Near Eastern countries and Mohammedan culture in general. Whether or not there are actual blood ties behind it, Klee's affinity with the Orient is obvious. Without ever being on really familiar terms with life in these countries, Klee felt at home there. Their echoes in his work ring true, like deep-seated reminiscences of the remote past. There are compositions of his in which trees, ladders, and jugs at once bring to mind the archaic characters of Babylonian writing tablets of the third millennium B.C. One of his sketches from Kairouan resembles a *sgraffito* wall picture in the Parthian city of Dura-Europus representing a caravan wending its way across the desert. Many of his still lifes in the 1920s are built up of flowers, fish, and symbolic signs like the Alexandrian mosaics at Tripoli (second century A.D.). His "sign-pictures" and "plant-script-pictures" have striking affinities with Kufic inscriptions and manuscripts of the Koran. Going through Klee's paintings and sketches, one is continually brought up short by such analogies with the remains of ancient cultures, far too frequent to be the product of chance. Klee's way of combining fountains, trees, mountains, birds, fish and so on corresponds to the Persian Hvarenah pictures and to the symbolic landscape elements on the façade of the Omayyad palace of Mschatta, while his frequent use of broad curves on plane surfaces harks back to the arabesques of Islamic art. His interlacing of figures, plants, animals, signs, and script, his alternation of ground and design, the way many of his forms seem to have neither beginning nor end, thus inducing a kind of hypnotic spell—all these procedures have their counterparts in the art of the Near East. The point here is not simply his continual use of Oriental themes, but rather the thoroughgoing interpenetration of two different ways of thinking. And this we find not only in a picture such as *Arab Song* (1932), but in many others whose titles betray no inkling of it, in festive scenes and pavilions decked out with flags, in exotic figures and animals, in the actors and dancers of his theater pictures.

The invisible spiritual core of the Mohammedan religion, the eloquent symbol of the void, appears in Klee's pictures as a state of self-fulfillment, and also as the very reverse: the supra-personal, the magical. The angels and genii of Islam are more akin to the "messengers" of Klee's world than Christian angels are. Above all, however, Klee, like the Moslem, retains the fullness of worldly experience while overcoming the world, armed with serenity and seriousness, faith and irony, knowledge of nature and belief in myths. The love of analogy and parable, the revelation of the fundamental oneness of all things through the metamorphosis of forms, the kaleidoscopic interplay of nature, man, and eternity—all this we find in Klee as we find it in the East. And the imagery, the approach to man and nature of the Persian poet Hafiz is reflected in Klee's art just as it is in Goethe's *West-East Divan*.

"All art is a memory of age-old things, dark things, whose fragments live on in the artist." Hence the archaic note struck in so much contemporary art, which gives free rein to the uprush of the unconscious. So it is with Klee, whose work is rich in archaic forms and

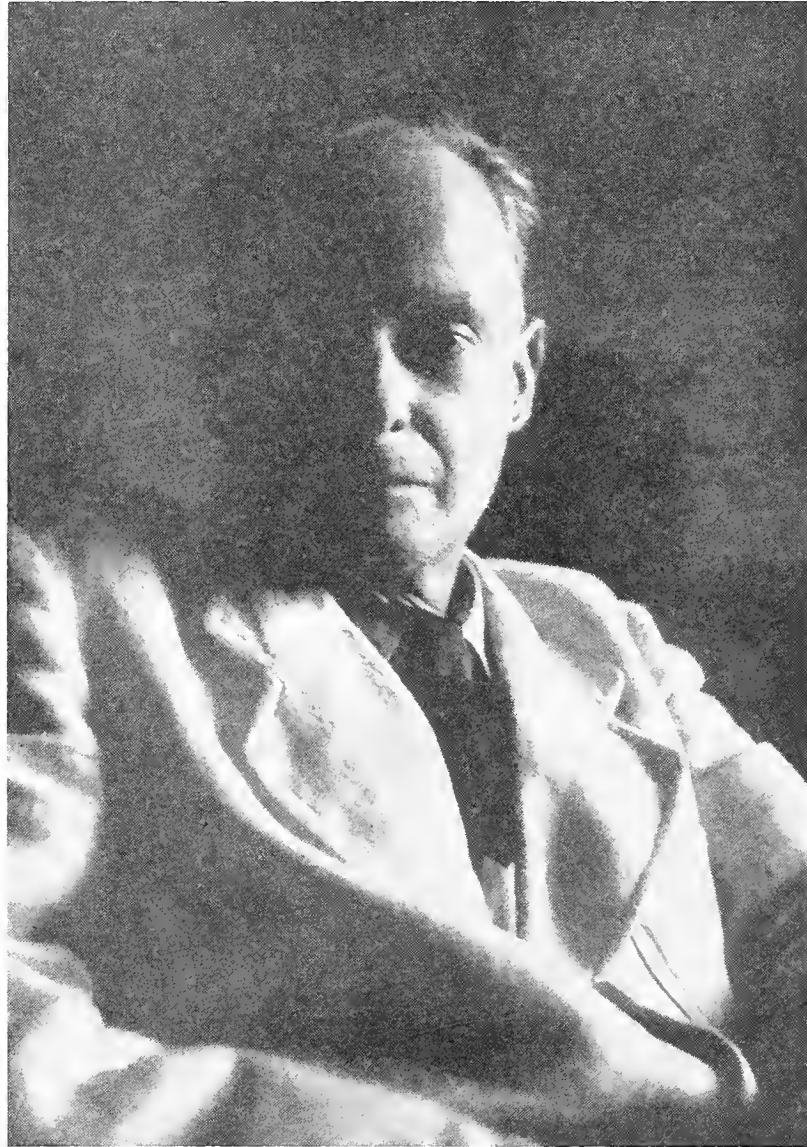
overtones. Not that the conscious mind is by any means denied its due; Klee drew simultaneously on many levels of experience, and this fact in large part accounts for his complex, many-faceted links with remote times and peoples throughout the world, for the basic psychic patterns are the same nearly everywhere. But in his work even the elements he could not assimilate play their part and lead to unexpected tensions and schisms. At such times the world of the moment, the here-and-now, falls away, all that seemed certain and solid comes to look extremely relative, and the plastic means employed hitherto no longer suffice, but give way to a new vocabulary whose message is couched in ciphers and strange formulas.

It has been said that pictures of this kind are as exact as Einstein's equations. These, too, are made up of ciphers; for the physicist their meaning is symbolic, they stand for far more than mere mathematical certainty. Klee's pictures, despite their multitude of implications, are indeed exact; to establish his world, the painter drew his materials and means from many sources—from nature study and intuition, from reality and dream, from mathematics and music. Had he sought only the most comprehensive formula instead of the most exact, why is it that in literally thousands of sketches—many of which have the character of blueprints or mathematical constructions—he labored to find the most sparing, most economical form of expression? As Goethe's *Theory of Color* took its place besides the symbols of the second part of *Faust*, so Klee's exact formal experiments, his pedagogical-scientific studies and literary formulations, stand beside the symbolism of what I have termed his "central" creations. This then is the fourth instance of a fruitful interpenetration of his painting with an external factor, based on his gift of both scientific and intuitive insight.

What at present may strike us as inexplicable in Klee's art will yield a rich harvest of enjoyment to later ages. The course of the plastic arts will merge with that of music and poetry, to the enrichment of each. This has come about already in isolated cases; thus James Joyce, Léon-Paul Fargue, Stravinsky, and Hindemith throw light on Klee as Klee illuminates them. Here, too, science has a part to play, just as Klee's painting will in time be recognized as an important contribution to human knowledge, for his art is not only a picture of our world but also a diagnosis of its problems.

Klee's greatness lies in his unswerving single-mindedness, in the way he kept faith with himself. He spared no effort and unflinchingly made the sacrifices called for at every stage of his artistic evolution. Outward success meant nothing to him; he worked on as always, heedless of the fame he had acquired, intent only on finding ever better solutions to his artistic problems. His singleness of purpose, however, went hand in hand with serenity. He accepted everything with composure, with complete self-possession, with good sense. Never in better humor than when hard at work, never surer of himself than when immersed in the mysteries of creation.

Not a few connoisseurs, frankly preferring the work he produced between 1920 and 1930 to that of his final decade, fail to understand what led Klee to sacrifice so much "beauty." Having repeatedly seen it happen, Klee realized that even his closest friends often attached overriding importance to pictures which, for him, had been mere steppingstones. Always he trusted his inner voices and went his way, undeflected. His last works he must have regarded as the ultimate fruition of his art. Yet he never repudiated what lay behind him, not even his earliest works. How could he? He had built them up, stone by stone, and every one of them was necessary for him. Who can say whether, in 1940, he was ready to depart? Klee had known many phases, many metamorphoses; perhaps, toward the end, he skipped a few stages in order to achieve the harmony death holds in promise.



CHRONOLOGY

- 1879 Born at Münchenbuchsee near Bern, December 8.
- 1898 Graduates from the *Literarschule*, Bern.
- 1898-1900 Studies in Munich at the Academy with Franz Stuck.
- 1901-1902 Travels in Italy. Returns to Bern May 7, 1902.
- 1905 Trip to Paris May 31-June 13. Begins glass-paintings.
- 1906 Marries Lily Stumpf, a pianist, and moves to Munich. Son Felix born 1907.
- 1911 First one-man show at the Thannhauser Gallery, Munich.
Establishes contact with the BLAUE REITER group. Meets Kubin, then Macke, Kandinsky, Marc, Campendonk, Jawlensky, Werefkin, Münter, Arp.
- 1912 Participates in the second BLAUE REITER exhibition at Hans Goltz Gallery in Munich.
Translates an essay by Delaunay for *DER STURM* magazine, Berlin.
Second trip to Paris. April 2-18: visits Delaunay, Kahnweiler. Sees pictures by Picasso, Braque, Rousseau.
- 1913 Exhibits in the ERSTE DEUTSCHE HERBSTSALON, Berlin.
- 1914 Trip to Tunis and Kairouan, April 5-22 with Moilliet and Macke.
Begins to work mainly in watercolor.
- 1916-1918 Service in the German army.
- 1920 362 works exhibited at Hans Goltz Gallery.
Klee's SCHÖPFERISCHE KONFESSION (CREATIVE CREDO) published by E. Reiss.
Appointed to faculty of the Weimar Bauhaus by Gropius on November 25.
- 1921 Moves to Weimar.
- 1923 Klee's WEGE DES NATURSTUDIUMS (WAYS OF STUDYING NATURE) published in the Bauhaus-Bücher series.
- 1924 First Klee exhibition in America (Société Anonyme, New York).
Founding of DIE BLAUE VIER: Kandinsky, Klee, Feininger, Jawlensky.
- 1925 The PÄDAGOGISCHE SKIZZENBUCH (PEDAGOGICAL SKETCHBOOK) published in the Bauhaus-Bücher series.
The Bauhaus moves to Dessau.
Klee participates in the Surrealist exhibition, Paris.
First one-man show in Paris at Galerie Vavin-Raspail.
- 1926 Klee moves to Dessau.
- 1928 Trip to Egypt December 17 to January 17, 1929.
- 1929 One-man show at Flechtheim Gallery, Berlin for Klee's fiftieth birthday.
Exhibition shown at Museum of Modern Art, New York in 1930.
- 1931 Becomes a member of the Academy at Düsseldorf.
- 1933 Returns to Bern in December.
- 1935 Large Klee exhibition at the Kunsthalle, Bern and in Basel.
First signs of fatal illness.
- 1937 17 pictures by Klee in the Nazi exhibition of "Degenerate Art" in Munich.
102 of his works confiscated from public collections in Germany.
- 1938 Exhibits at the Buchholz (Curt Valentin) and Nierendorf Galleries, New York,
and at the Simon (Kahnweiler) and Carré Galleries, Paris.
- 1940 Exhibition of Klee works 1935-1940 at the Zürich Kunsthaus.
Klee paints his own Requiem.
Dies at Muralto-Locarno June 29.



2
SISTER OF THE ARTIST (SCHWESTER DES KÜNSTLERS). 1903.
Oil on board, 11½ x 13" (29 x 33 cm.).
Not signed.
Not in Klee catalogue.
Collection Berner Kunstmuseum, Paul Klee-Stiftung.
Provenance: the artist.

WORKS IN THE EXHIBITION

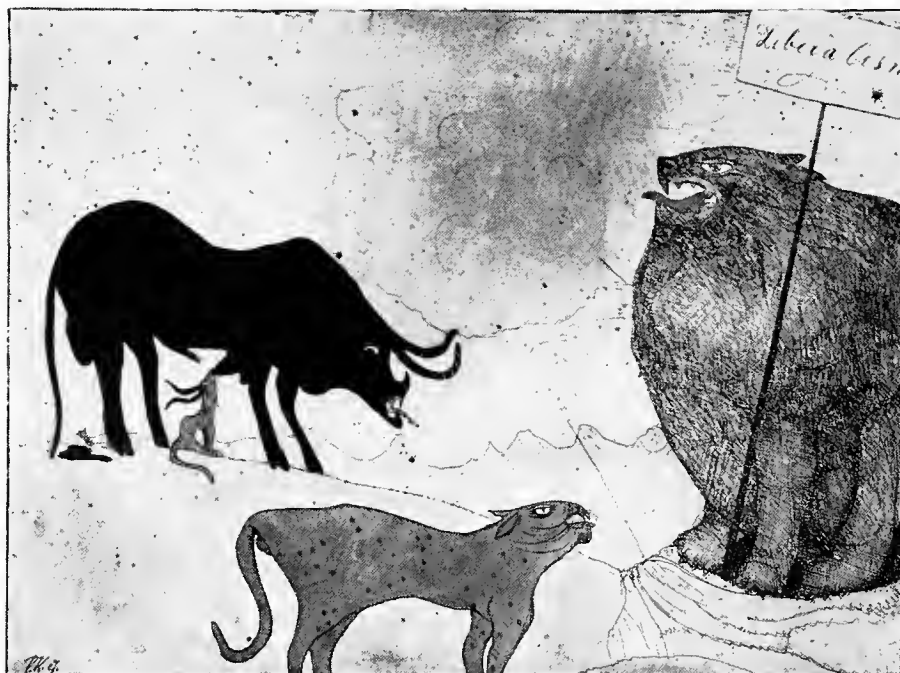
“All the things an artist must be: poet, explorer of nature, philosopher! And now I have become a bureaucrat as well by compiling a large, precise catalogue of all my artistic productions ever since my childhood.”

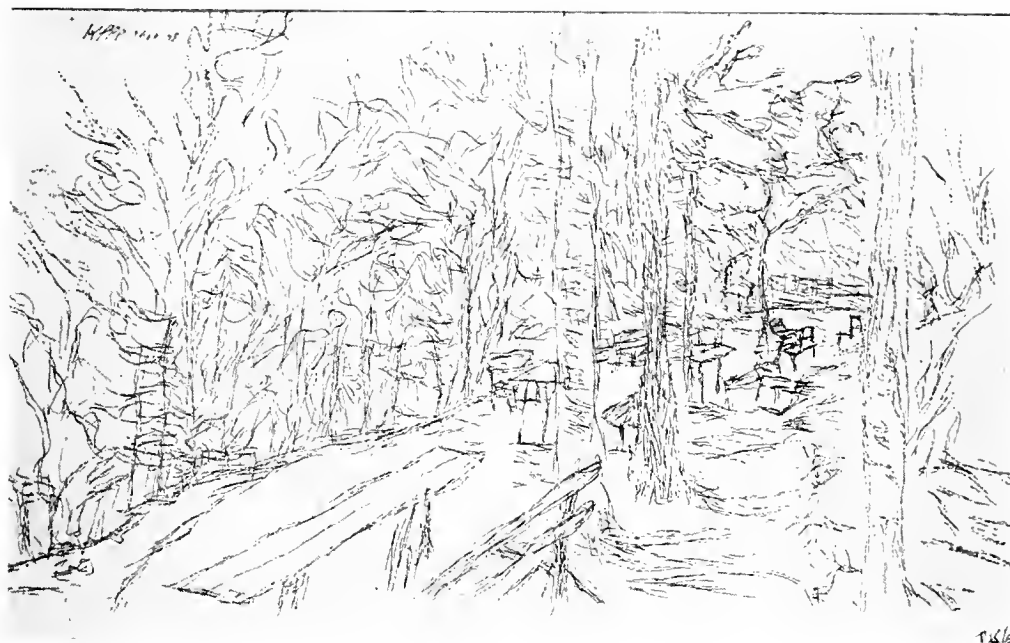
All entries in this exhibition have been checked with records at the Paul Klee Foundation in Bern. The catalogue numbers listed refer to the notebook kept by the artist himself. The inventory numbers refer to the collection of his son, Felix Klee. Klee's German descriptions of the medium used have been translated into the closest possible English counterpart. Quotations from Klee's writings may be traced to the following sources: TAGEBÜCHER VON PAUL KLEE 1898-1918, ed. Felix Klee, Cologne, M. DuMont Schauberg, 1957 (English translation, Berkeley, University of California Press, 1964); SCHÖPFERISCHE KONFESSION, Berlin, E. Reiss, 1920; PAUL KLEE by Will Grohmann, New York, Harry N. Abrams, Inc., 1955; and unpublished letters and lecture notes of Klee in the possession of Professor Will Grohmann.



1 (above)
 UNTITLED (1 FISH, 2 FISH-HOOKS, 1 SMALL ANIMAL)
 [OHNE TITEL (1 FISCH, 2 ANGELHAKEN,
 1 KLEINES GETIER)]. 1901.
 Watercolor and ink on paper, 5½ x 8⅛" (14 x 20,6 cm.).
 Signed ll. "P.K."
 Not in Klee catalogue. Inv. 1309.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

5 (below)
 CONCERT OF THE PARTIES (DAS KONZERT DER PARTEIEN). 1907.
 Ink and watercolor on paper, 9½ x 12¾" (24,1 x 32,4 cm.).
 Signed and dated ll. "P.K. 07".
 Klee catalogue no. 1907, 14.
 Private Collection, Los Angeles.
 Provenance: Dr. Heinrich Stinnes, Cologne.
 Stuttgart Kunstkabinett. (Auction 1954).
 Gallery Berggruen, Paris.
 Frank Perls, Beverly Hills.





6 (above)
 BEATENBERG, THE HOTEL GARDEN
 (BEATENBERG, DER HOTELGARTEN), 1909.
 Ink on paper, 6 $\frac{3}{4}$ x 10 $\frac{5}{8}$ " (17.1 x 27 cm.).
 Signed l.r. "P. Klee"; signed, dated, and inscribed u.l. "Klee 1909. 43".
 Klee catalogue no. 1909, 48.
 Private Collection.
 Provenance: Nierendorf Gallery, New York.

9 (below)
 STEAMSHIPS IN THE HARBOR (DAMPFSCHIFFE IM HAFEN), 1911.
 Ink on paper, 6 $\frac{3}{8}$ x 9 $\frac{7}{8}$ " (16.2 x 25 cm.).
 Signed r.c. "Klee"; inscribed in margin "Dampfschiffe im Hafen 4 1911".
 Klee catalogue no. 1911 4.
 Collection Walter C. Goodman, Belvedere, California.
 Provenance: Galerie Rosengart, Lucerne.





7 (above)
HOUSE AND FIELD (HAUS UND ACKER). 1909.
 Oil on board, 12 $\frac{3}{8}$ x 8 $\frac{1}{2}$ " (32 x 21,5 cm.).
 Signed u.l. "Klee".
 Not in Klee catalogue. Inv. 41.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

3 (below)
LANDSCAPE (LANDSCHAFT). c.1905.
 Oil on board, 10 $\frac{7}{8}$ x 14 $\frac{5}{8}$ " (27,7 x 37 cm.).
 Not signed.
 Collection The Art Museum, Princeton University.
 Provenance: Estate of the artist.
 Mathilde Klee.
 Interart, Lucerne, 1952.





4 (above)

WOMAN READING (DIE LESENDE), 1906.

Ink with watercolor on paper, 9½ x 8" (24,1 x 20,3 cm.).

Signed and dated l.l. "Klee 1906".

Collection Albright-Knox Art Gallery, Buffalo, New York.

Gift of A. Conger Goodyear.

Provenance: Galleries Mettler, Paris.

A. Conger Goodyear, Buffalo and New York.

13 (below)

OLD AND YOUNG (ALT UND JUNG), 1913.

Oil on board, 9¼ x 11" (23,3 x 28 cm.).

Signed, dated and inscribed u.l. "Klee 1913. 123".

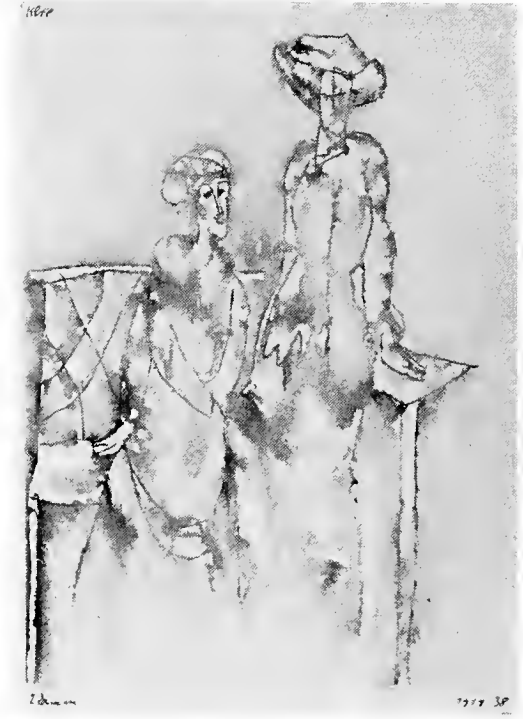
Klee catalogue no. 1913. 123.

Lent by Galerie Rosengart, Lucerne.

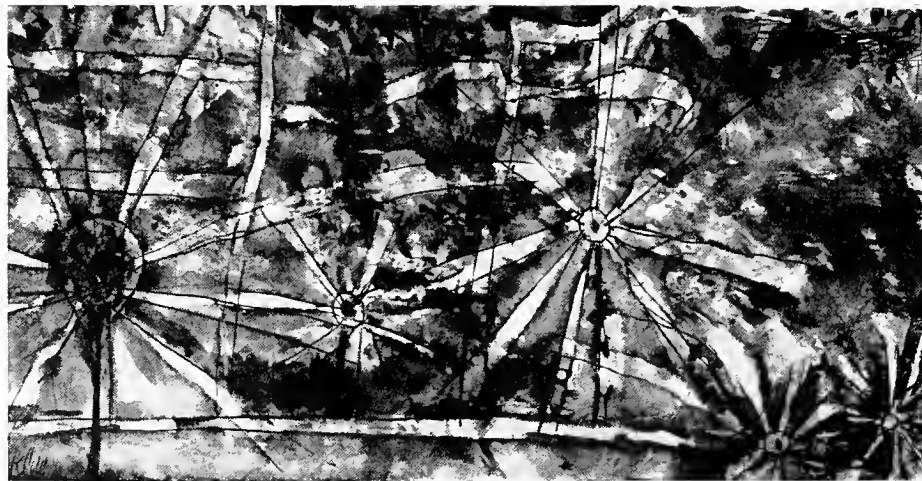




8
 HANNAH, PROFILE I (HANNAH, PROFIL I). 1910.
 Watercolor and ink on paper, 7 x 4¼" (17.8 x 10.8 cm.).
 Signed n.l. and c.r. "Klee"; inscribed on mount "Hannah 1 66 1910".
 Klee catalogue no. 1910, 66.
 Collection F. C. Schang, New York.
 Provenance: Curt Valentin, New York.



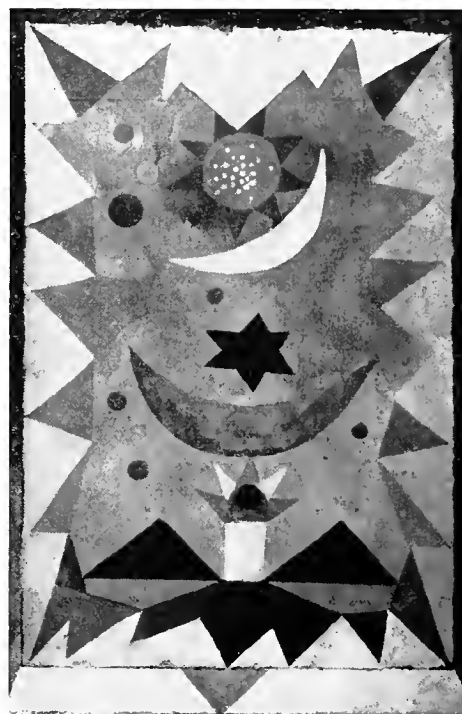
10
 TWO LADIES (ZWEI DAMEN). 1911.
 Watercolor and ink on paper, 5 x 4" (12.7 x 10.2 cm.).
 Signed u.l. "Klee"; inscribed on mount "2 Damen 1911 38".
 Klee catalogue no. 1911, 38.
 Collection F. C. Schang, New York.
 Provenance: Kissling.
 J. B. Neumann, New York.
 Clifford Odets.



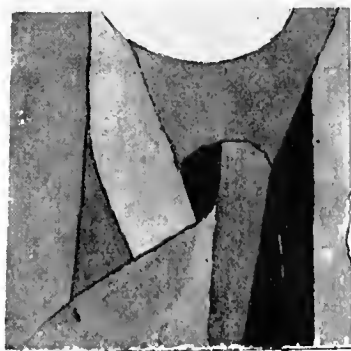
11
 STREET LAMPS (LATERNEN). 1912.
 Watercolor and ink on paper, 4¾ x 9¼" (12.1 x 23.5 cm.).
 Signed l.l. "Klee"; inscribed on mount "Laternen 1912 59".
 Klee catalogue no. 1912, 59.
 Lent by Galerie Rosengart, Lucerne.
 Provenance: Miller, 1913.



16
WITH THE BLACK SPOTS (MIT DEN SCHWARZEN TUPFEN), 1915.
 Watercolor and ink on paper mounted on paper, 6¼ x 2¾" (16 x 6 cm.).
 Signed l.r. "Klee"; inscribed on mount "1915 251".
 Klee catalogue no. 1915, 251.
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: the artist.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.



17
ALTAR WITH THE TWO MOONS
 (ALTAR MIT DEN BEIDEN MONDEN), 1917.
 Watercolor on paper, 10¼ x 6½" (26 x 16,5 cm.).
 Not signed; inscribed on mount "1917 73".
 Klee catalogue no. 1917, 73.
 Collection Ursula and Frank Laurens, Cincinnati.
 Provenance: Stuttgart Kunstkabinett (Auction 1951).

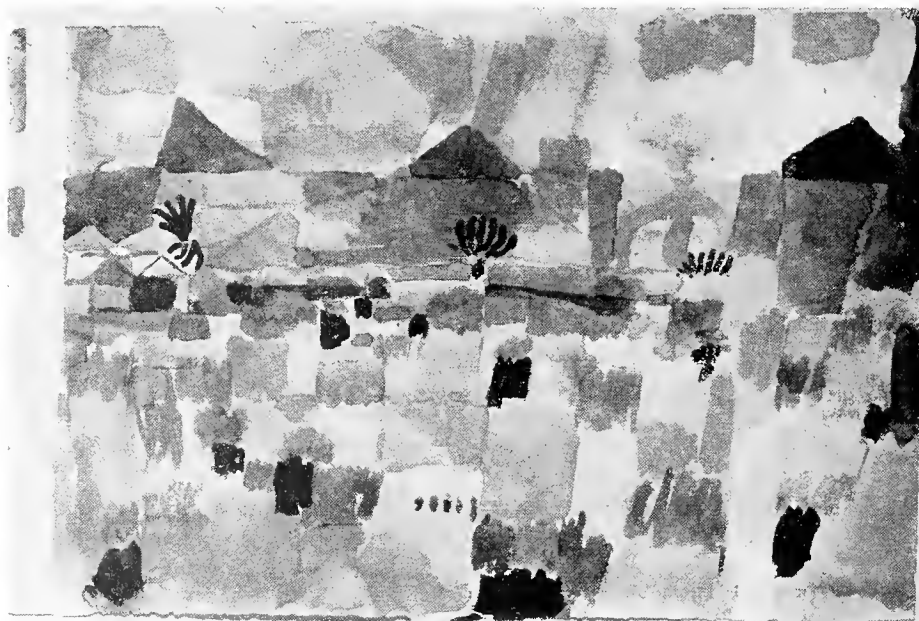


15
TWO WATERCOLORS (ZWEI AQUARELLE), 1915.
 Watercolor on paper. Left sheet 4 x 4½" (10,2 x 10,5 cm.); right sheet 5½ x 4½" (13,8 x 10,5 cm.).
 Left sheet inscribed on mount "1915, 79"; right sheet signed u.r. "Klee".
 Klee catalogue no. 1915, 79.
 Collection Siegfried Rosengart, Lucerne.



12 (above)
 A HOTEL (EIN HOTEL). 1913.
 Watercolor on paper, 9¼ x 8¼" (23,5 x 21 cm.).
 Signed u.r. "Klee"; inscribed on mount "1913 120 Ein Hotel".
 Klee catalogue no. 1913. 120.
 The Baltimore Museum of Art, Nelson and Juanita Grief Collection.
 Provenance: Interart, Lucerne, 1952.
 Nelson Gurman.

14 (below)
 ST. GERMAIN NEAR TUNIS (INLAND)
 [ST. GERMAIN BEI TUNIS (LANDEINWÄRTS)]. 1914.
 Watercolor on paper, 8¼ x 12¼" (21 x 31,1 cm.).
 Signed u.r. "Klee"; inscribed on mount "1914/217
 St. Germain b. Tunis (Landeinwärts)."
 Klee catalogue no. 1914. 217.
 Collection Nina Kandinsky, Neuilly-sur-Seine.
 Provenance: the artist.

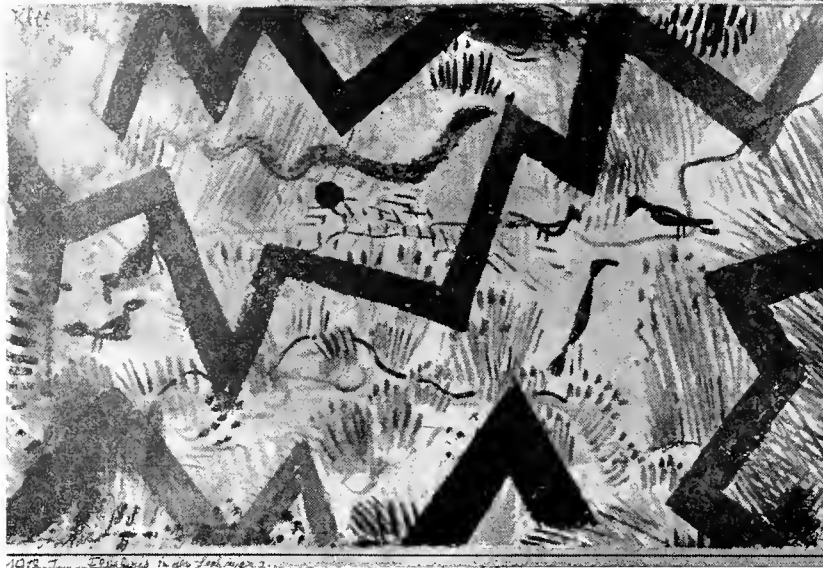




19 (above)
 LEAF OF MEMORY ABOUT A CONCEPTION
 (ERINNERUNGS-BLATT AN EINE EMPFÄNGNIS). 1918.
 Watercolor and ink on paper. 10 $\frac{1}{8}$ x 6 $\frac{5}{8}$ " (25.7 x 16.8 cm.).
 Signed u.l. "Klee"; inscribed on mount "1918. 75 Erinnerungs-blatt an eine Empfängnis".
 Klee catalogue no. 1918, 75.
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: Hans Goltz, Munich.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.

22 (below)
 SEXUAL AWAKENING OF A YOUTH
 (SEXUELLE ERKENNTNIS EINES KNABEN). 1918.
 Watercolor on gesso-primed canvas. 9 $\frac{1}{8}$ x 9 $\frac{5}{8}$ " (23 x 24.3 cm.).
 Signed u.l. "Klee"; inscribed on mount "1918. 111".
 Klee catalogue no. 1918, 111. Inv. 1121.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

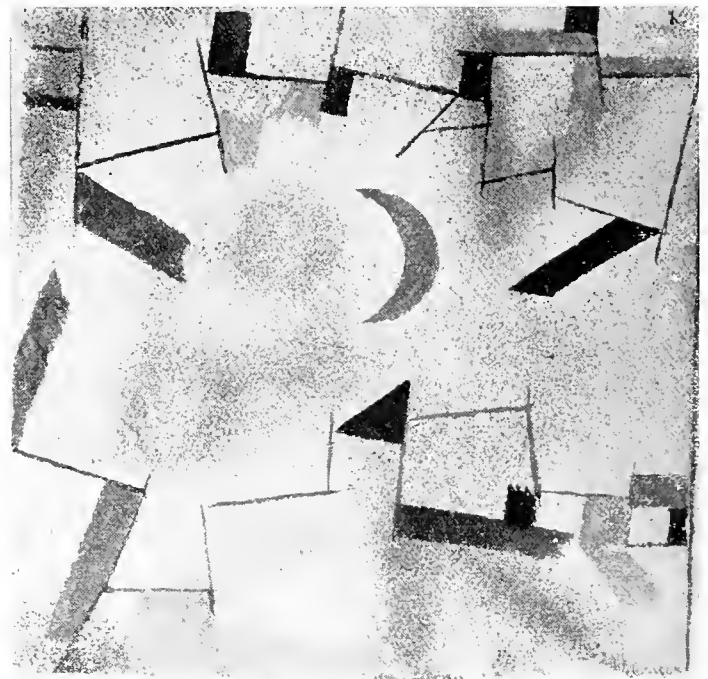




18
 ADVENTURE IN THE LECHAUEN (WITH THE SNAKE)
 ERLEBNIS IN DEN LECHAUEN (M.D. SCHLANGE). 1918.
 Watercolor on gesso-primed paper, 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ " (15,5 x 23,3 cm.).
 Signed n.l. "Klee"; inscribed on mount "1918. I. Erlebnis in den Lechauen".
 Klee catalogue no. 1918, 1.
 Collection Mr. and Mrs. Hans Neumann, Caracas.
 Provenance: Hans Goltz, Munich, 1920.
 Galerie Alfred Flechtheim, Düsseldorf.
 Galerie Alex Somel, Düsseldorf.



21
 THE TREE OF HOUSES (DER HÄUSERBAUM). 1918.
 Watercolor and ink on chalk-primed gauze mounted on paper
 mounted on board, 9 $\frac{3}{8}$ x 7 $\frac{1}{4}$ " (23 x 18,4 cm.).
 Signed u.l. "Klee"; dated on mount "1918".
 Klee catalogue no. 1918, 83.
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: the artist.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.



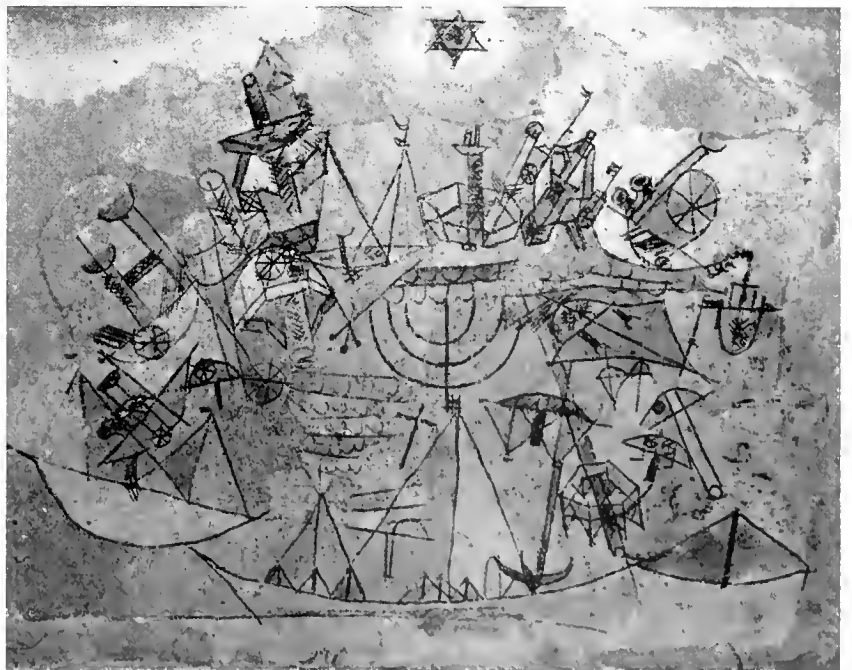
24
 ABSTRACT WITH MOON CRESCENT
 (ABSTRAKT MIT MONDSICHEL). 1919.
 Watercolor on chalk-primed paper mounted on paper,
 5 $\frac{3}{4}$ x 6" (14,6 x 15,2 cm.).
 Signed n.r. "Klee"; inscribed on mount "1919 47".
 Klee catalogue no. 1919, 47.
 Collection Mrs. Helen Serger, New York.
 Provenance: Marion Rosalsky.



20
FLOWER GARDENS OF TAORA (BLUMENGÄRTEN VON TAORA), 1918.
 Watercolor on chalk-primed paper; 2 sheets mounted side by side.
 Left sheet 6 $\frac{3}{8}$ x 4 $\frac{1}{2}$ " (16,2 x 11,5 cm.); right sheet 6 $\frac{1}{4}$ x 5 $\frac{1}{4}$ " (15,9 x 13,4 cm.).
 Left sheet signed u.l. "Klee"; inscribed on mount "1918. 77. Blumengärten von Taora".
 Klee catalogue no. 1918, 77, as "Botanischer Gärten v. Taora".
 Collection Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio.
 Provenance: Renée Ziegler, Zurich.
 Israel Neumann, Berlin.
 Curt Valentin, New York.
 Clifford Odets, New York.



23
ORGANIZATION (EINORDNUNG), 1918.
 Watercolor and ink on paper mounted on board, 11 $\frac{3}{4}$ x 8 $\frac{3}{4}$ " (29,8 x 22,2 cm.).
 Signed l.l. "Klee"; inscribed on mount "Einordnung 1918, 167".
 Klee catalogue no. 1918, 167.
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: Hans Goltz, Munich.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.



26
ILL FATE OF THE SHIPS (UNSTERN DER SCHIFFE), 1919.
 Watercolor on paper, 9 x 11" (22,9 x 28 cm.).
 Signed c.r. "Klee"; dated and inscribed l.l. "1919, 90, Unstern der Schiffe".
 Klee catalogue no. 1919, 90.
 Collection Mr. and Mrs. Arnold H. Marcum, Winnetka, Illinois.
 Provenance: F. C. Schang, New York.
 Saidenberg Gallery, New York.

“Art does not render the visible; rather, it makes visible.”

“For spatial art does not begin with a poetic mood or idea but with the construction of one or more figures, with the harmonizing of several colors and tones, or with the devaluation of spatial relationships and so on.”

“Art plays an unwitting game with the ultimate things and achieves them nevertheless.”

“This is why I am again all on the side of satire. Am I to be completely absorbed by it once more? For the time being it is my only creed. Perhaps I shall never become positive? In any case, I will defend myself like a wild beast.”

“Ingres is said to have ordered the motionless; I want to go beyond pathos and order motion. (The new Romanticism.)”



25

TUNISIAN GARDENS (TUNESISCHE GARTEN), 1919.

Watercolor on paper, 9½ x 12⅝" (24.1 x 32 cm.).

Signed l.r. "Klee"; dated l.l. "1919, 81".

Klee catalogue no. 1919. 81.

Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.

Provenance: the artist.

Galka E. Scheyer, Hollywood, California.

Estate of Galka E. Scheyer.



27 (above)
 ROCKY LANDSCAPE WITH PALMS AND FIRS
 (FELSENLANDSCHAFT MIT PALMEN UND TANNEN). 1919.
 Oil on board, 16¾ x 20¼" (42.5 x 51.5 cm.).
 Signed l.r. "Klee".
 Klee catalogue no. 1919, 155. Inv. 27.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

29 (below)
 LANDSCAPE WITH 3 BLUEBIRDS
 (LANDSCHAFT MIT 3 BLAUE VOGELN). 1919.
 Watercolor on chalk-primed canvas, 8½ x 11⅛" (21,5 x 28,2 cm.).
 Signed u.r. "Klee"; inscribed on mount 1919, 189.
 Klee catalogue no. 1919, 189.
 Philadelphia Museum of Art, A. E. Gallatin Collection.
 Provenance: A. E. Gallatin, New York.





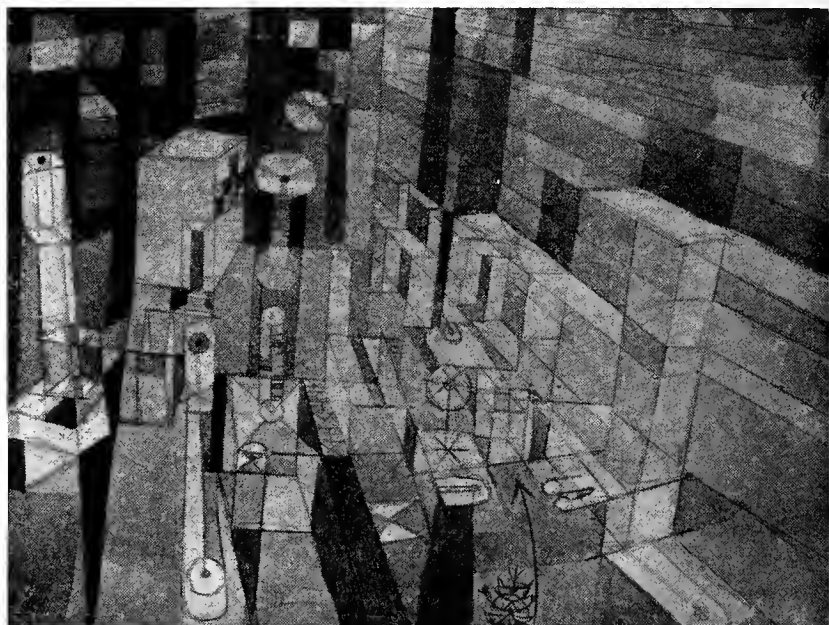
28 (above)
THE MARIONETTE (MIT DER MARIONETTE). 1919.
 Oil on gesso-primed board, 14 $\frac{3}{4}$ x 12 $\frac{7}{8}$ " (37.5 x 32.5 cm.).
 Signed and dated l.l. "Klee 1919 159".
 Klee catalogue no. 1919, 159, Inv.33.
 Collection F. K., Bern.
 Provenance: the artist.

30 (below)
LANDSCAPE OF THE INDUSTRIAL SECTION
(LANDSCHAFT AUF DEM INDUSTRIE GEBEIT). 1920.
 Oil transfer drawing on paper mounted on paper, 9 $\frac{1}{4}$ x 12 $\frac{1}{4}$ " (23.5 x 31.1 cm.).
 Signed u.r. "Klee"; dated l.l. "1920 8".
 Klee catalogue no. 1920, 8, as "Industrielle Land-chaft".
 Private Collection, California.
 Provenance: Hans Goltz, Munich, 1920.
 Gottfried Galston.





31
SUBURB OF RED HOUSES (ROTES VILLENQUARTIER). 1920.
 Oil on board, 14¼ x 12¼" (36.2 x 31.1 cm.).
 Signed and dated l.l. "Klee, 1920 74".
 Klee catalogue no. 1920, 74.
 Collection San Francisco Museum of Art.
 Provenance: Gordon Onslow-Ford, Inverness, California, 1951.



36
ROOM PERSPECTIVE RED-GREEN (ZIMMER PERSPEKTIVE ROT-GRÜN). 1921.
 Watercolor and pencil on paper, 7⅞ x 10½" (20 x 26.7 cm.).
 Signed u.r. "Klee"; inscribed on mount "1921/46. zimmer perspektive rot/grün".
 Klee catalogue no. 1921, 46.
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: the artist.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.



33
MR. JULES THE MAGICIAN (MR. JULES DER ZAUBERKÜNSTLER). 1920.
 Ink on paper mounted on board, 7¼ x 11⅞" (18.4 x 28.3 cm.).
 Signed l.r. "Klee"; inscribed c. "Mr. Jules";
 inscribed on mount "1920, 154 Mr. Jules, der Zauber Künstler".
 Klee catalogue no. 1920, 154.
 Collection Steven D. Saidenberg, New York.
 Provenance: Private Collection, Paris.



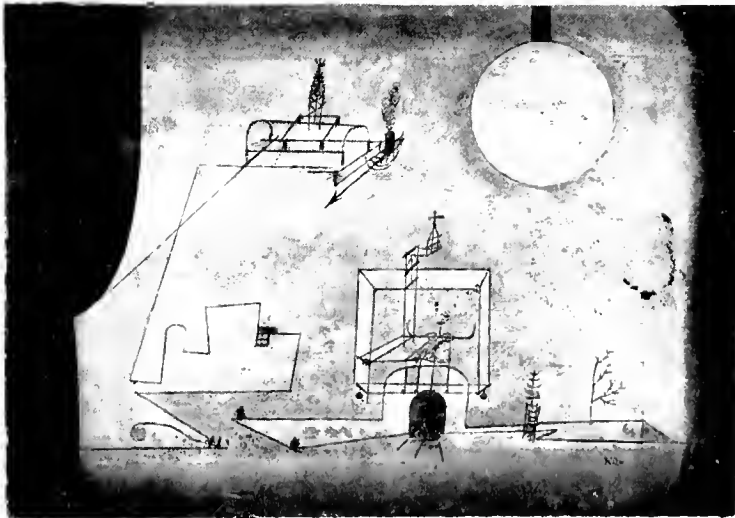
38
WALKING HAND IN HAND (SPAZIERGANG). 1921.
 Ink on paper mounted on board, 8⅞ x 6⅞" (22.5 x 17.5 cm.).
 Signed l.r. "Klee"; inscribed on mount "1921/60".
 Klee catalogue no. 1921, 60.
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: the artist.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.



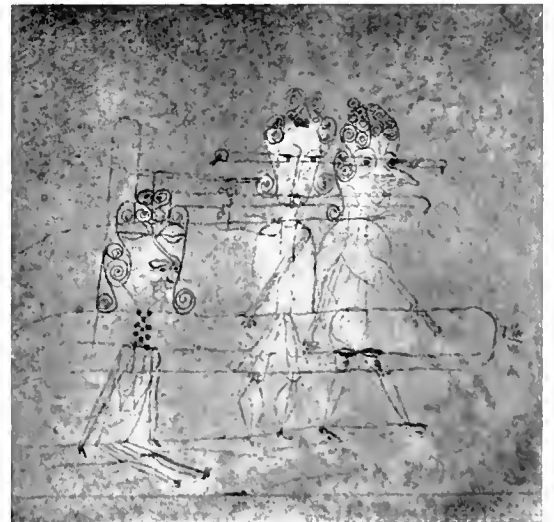
32
BERTA, 1920.
Oil on paper, 12½ x 10" (30.7 x 25.3 cm.).
Signed, dated and inscribed u.l. "Klee, 1920 77, Berta".
Klee catalogue no. 1920, 77.
Lent by Galerie Rosengart, Lucerne.



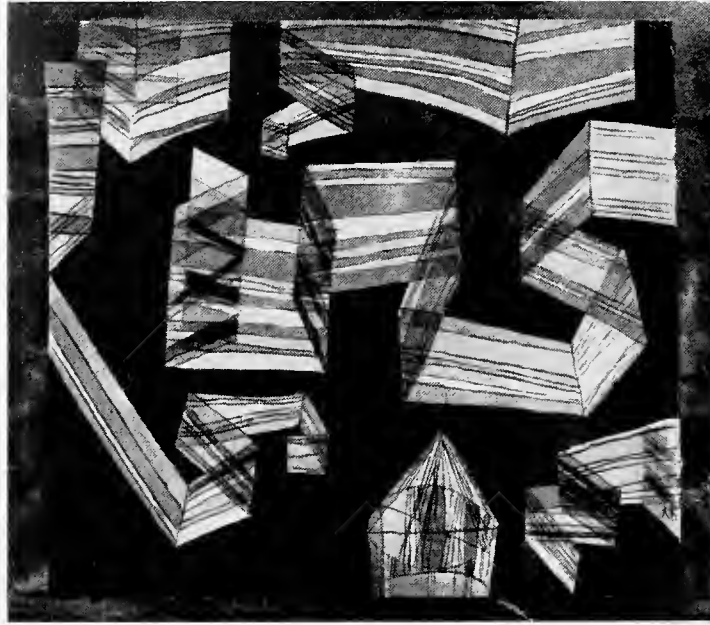
40
BLACK BELL IN THE FOREST (SCHWARZE GLOCKE IM WALD), 1921.
Watercolor and ink on paper mounted on board, 5¾ x 7¾" (14.6 x 19.7 cm.).
Signed u.r. "Klee"; inscribed on mount "1921/81 Schwarze Glocke im Wald".
Klee catalogue no. 1921, 81.
Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
Provenance: the artist.
Galka E. Scheyer, Hollywood, California.
E-state of Galka E. Scheyer.



34
THE GATE TO HADES (DAS TOR ZUM HADES), 1921.
Oil transfer drawing with watercolor on paper mounted on board,
10¾ x 15¾" (27.3 x 39 cm.).
Signed l.r. "Klee"; inscribed on mount "1921/29 Das Tor zum Hades."
Klee catalogue no. 1921, 29.
Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
Provenance: the artist.
Galka E. Scheyer, Hollywood, California.
Estate of Galka E. Scheyer.

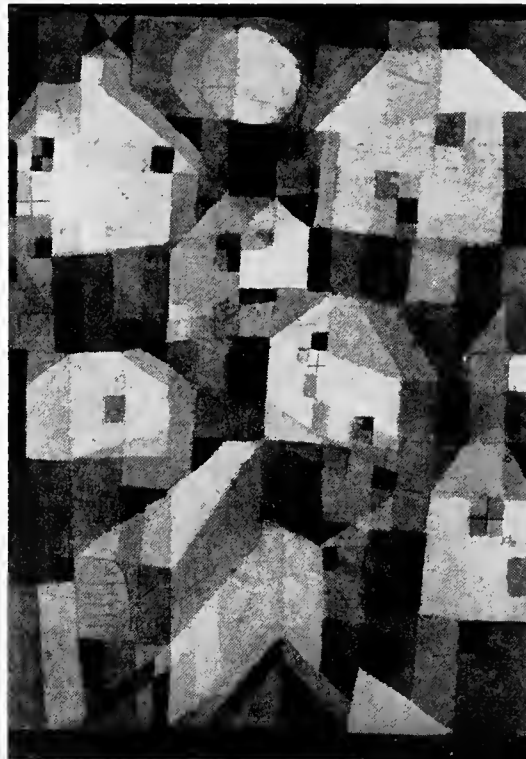


35
TRIPLE PORTRAIT (ONE PERSON SEATED)
[TRIPELBILDNIS (EINE PERSON SITZEND)], 1921.
Watercolor and ink on paper, 5⅞ x 6⅞" (15 x 15.5 cm.).
Signed c.r. "Klee".
Klee catalogue no. 1921, 32.
Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
Provenance: the artist.
Galka E. Scheyer, Hollywood, California.
E-state of Galka E. Scheyer.



37 (above)
 TRANSPARENT PERSPECTIVE (WITH THE PAVILION)
 [TRANSPARENT-PERSPECTIVISCH (MIT DEM PAVILLON)]. 1921.
 Watercolor on paper mounted on board, 10 $\frac{1}{8}$ x 11 $\frac{5}{8}$ " (25,6 x 29,6 cm.).
 Signed l.r. "Klee"; inscribed on mount "1921, 55 Transparent-perspectivisch S. Kl."
 Klee catalogue no. 1921, 55 as "Transparent-perspectivisch (m.d. Pavillon)". Inv. 688.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

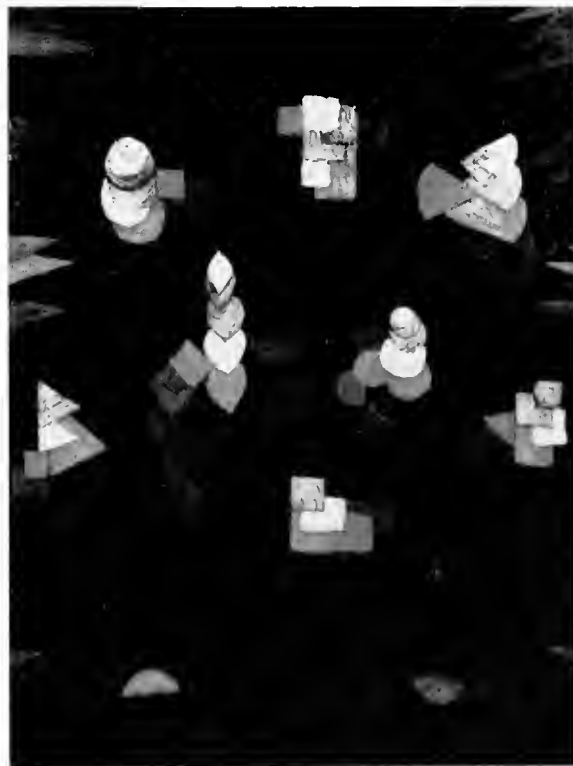
41 (below)
 AUTUMNAL PLACE (HERBSTLICHER ORT). 1921
 Watercolor on paper, 13 x 8 $\frac{3}{8}$ " (33 x 22,5 cm.).
 Signed l.r. "Klee".
 Klee catalogue no. 1921, 104, as "Ansteigende Häuser im Herbst".
 Collection Cristoph and Andreas Vowinckel, Cologne.





39 (above)
 FUGUE IN RED (FUGE IN ROT). 1921.
 Watercolor on paper mounted on board, 10⁷/₈ x 14³/₄" (24.5 x 37.3 cm.).
 Signed l.l. "Klee"; inscribed on mount "S.—C1 1921/69 Fuge in Rot".
 Klee catalogue no. 1921. 69. Inv. 718.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

45 (below)
 GROWTH OF PLANTS (PFLANZEN WACHSTUM). 1921.
 Oil on board, 21¹/₄ x 15⁷/₈" (54 x 40.3 cm.).
 Signed and dated l.r. "Klee 1921/193".
 Klee catalogue no. 1921. 193.
 Collection Nina Kandinsky, Neuilly-sur-Seine, France.
 Provenance: the artist.





42

RUNNER AT THE GOAL (LÄUFER AM ZIEL) . 1921.

Watercolor and gouache on paper mounted on paper, 11 $\frac{7}{8}$ x 9" (30,2 x 23 cm.).

Signed c.r. "Klee"; inscribed on mount "1921 105 Läufer am Ziel".

Klee catalogue no. 1921, 105.

Collection The Solomon R. Guggenheim Museum, New York.

Provenance: Karl Nierendorf, New York.

Estate of Karl Nierendorf, 1948.

43

THE HOLY ONE (DIE HEILIGE) . 1921.

Oil transfer drawing with watercolor on paper, 17 $\frac{7}{8}$ x 12 $\frac{3}{8}$ " (45,2 x 31,5 cm).

Signed l.r. "Klee"; inscribed on mount "1921/107 Die Heilige für Emmy Scheyer in Freundschaft Weihnachten 1921 Kl".

Klee catalogue no. 1921, 107.

Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.

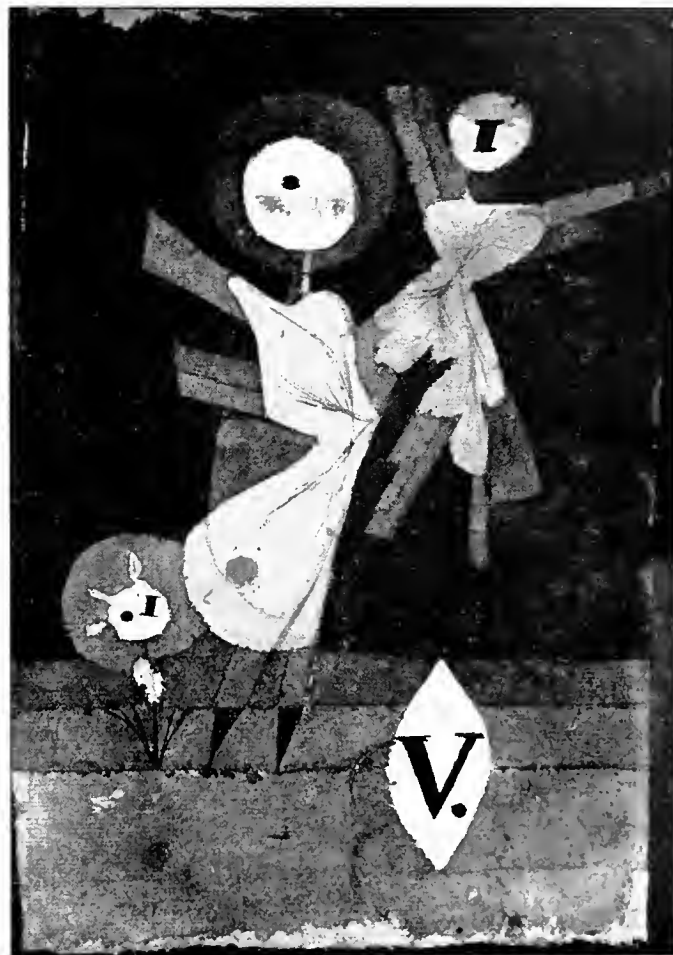
Provenance: the artist.

Galka E. Scheyer, Hollywood, California.

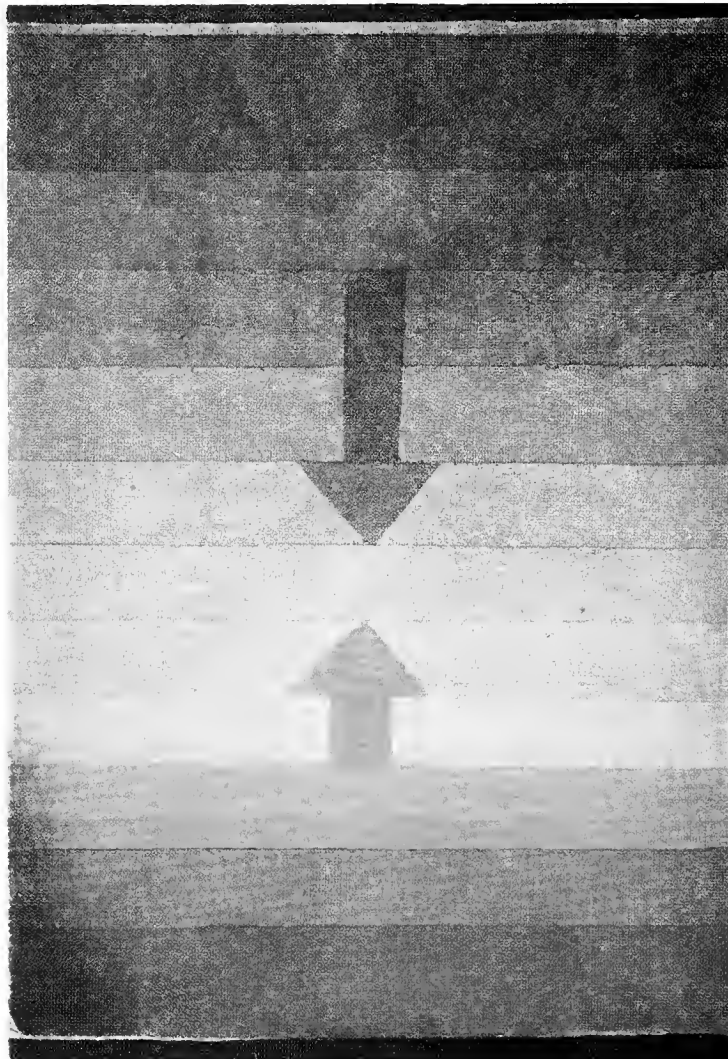
Estate of Galka E. Scheyer.



49
 FRIGHT OF A GIRL (SCHRECK EINES MÄDCHENS), 1922.
 Oil transfer drawing on paper, 12⁷/₈ x 9¹/₈" (32.7 x 23.2 cm.).
 Signed lr. "Klee"; inscribed on mount "1922/131 Schreck eines Mädchens".
 Klee catalogue no. 1922, 131.
 Collection The Solomon R. Guggenheim Museum, New York.
 Provenance: Karl Nierendorf, New York.
 Estate of Karl Nierendorf, 1948.



51
 FLOWER FAMILY V (BLUMENFAMILIE V), 1922.
 Watercolor on paper, 9¹/₂ x 6¹/₂" (24.2 x 16.5 cm.).
 Signed lr. "Klee".
 Klee catalogue no. 1922, 131.
 Private Collection, Canada.
 Provenance: Karl Nierendorf, New York, 1942.



48
 PARTING AT EVENING (DIAMETRICAL GRADATIONS OF BLUE-VIOLET AND YELLOW-ORANGE)
 [SCHEIDUNG ABENDS (DIAMETRAL-STUFUNG AUS BLAUVIOLETT UND GELBORANGE)], 1922.
 Watercolor on paper mounted on board, 13 $\frac{1}{8}$ x 9 $\frac{1}{8}$ " (33.4 x 23 cm.).
 Signed l.l. "Klee"; inscribed on mount "S.C1 1922 79 Scheidung Abends".
 Klee catalogue no. 1922. 79 as "Scheidung Abends (diametral-Stufung aus blauviolett und gelborange)". Inv. 690.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.



50

MAID OF SAXONY (MÄDCHEN AUS SACHSEN), 1922.

Oil and foil on oil-primed muslin mounted on board, 12³/₈ x 7" (32 x 17.8 cm.).

Signed l.c. "Klee"; inscribed on mount "1922 132 Mädchen aus Sachsen".

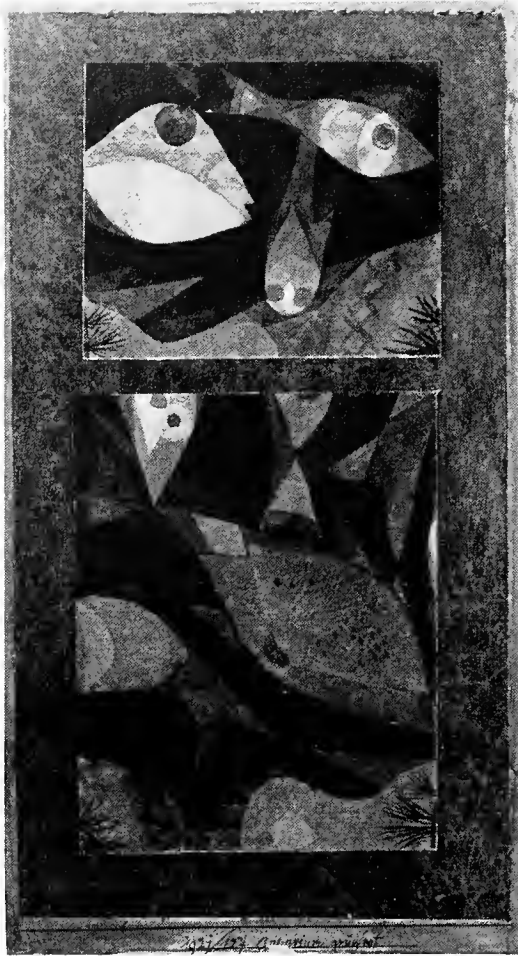
Klee catalogue no. 1922, 132.

Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.

Provenance: the artist.

Galka E. Scheyer, Hollywood, California.

Estate of Galka E. Scheyer.

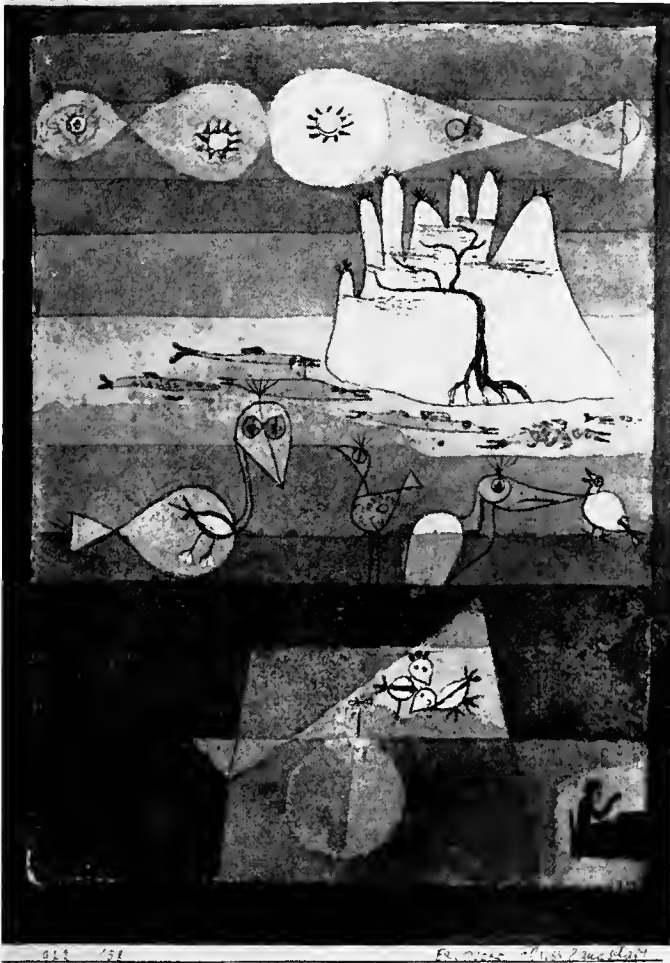


44
 AQUARIUM GREEN-RED (2 SMALL SCENES)
 [AQUARIUM GRÜN/ROT (ZWEI KLEINE SCENEN)]. 1921.
 Watercolor on paper mounted on board. Upper sheet $2\frac{7}{8} \times 3\frac{1}{2}$ "
 (7,3 x 8,8 cm.) : Lower sheet $4\frac{1}{2} \times 3\frac{1}{2}$ " (11,5 x 8,8 cm.).
 Signed l.l. "Klee"; inscribed on mount "1921/127 Aquarium grün/rot".
 Klee catalogue no. 1921, 127.
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: the artist.

Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.



54
 THE LEADING SCENE FROM THE BALLET "THE FALSE OATH"
 (HAUPTSCENE AUS DEM BALLET "DER FALSCHER SCHWUR"). 1922.
 Watercolor and ink on paper mounted on board, $19 \times 12\frac{1}{4}$ " (48,3 x 31,1 cm.).
 Signed l.r. "Klee"; inscribed on mount "1922/155 Hauptscene
 aus dem ballet 'der falsche schwur'".
 Klee catalogue no. 1922, 155.
 Collection Mr. and Mrs. Daniel Saidenberg, New York.
 Provenance: Richard Davis, Minneapolis, 1957.



55

EXOTIC RIVER LANDSCAPE
(EXOTISCHE FLUSSLANDSCHAFT), 1922.

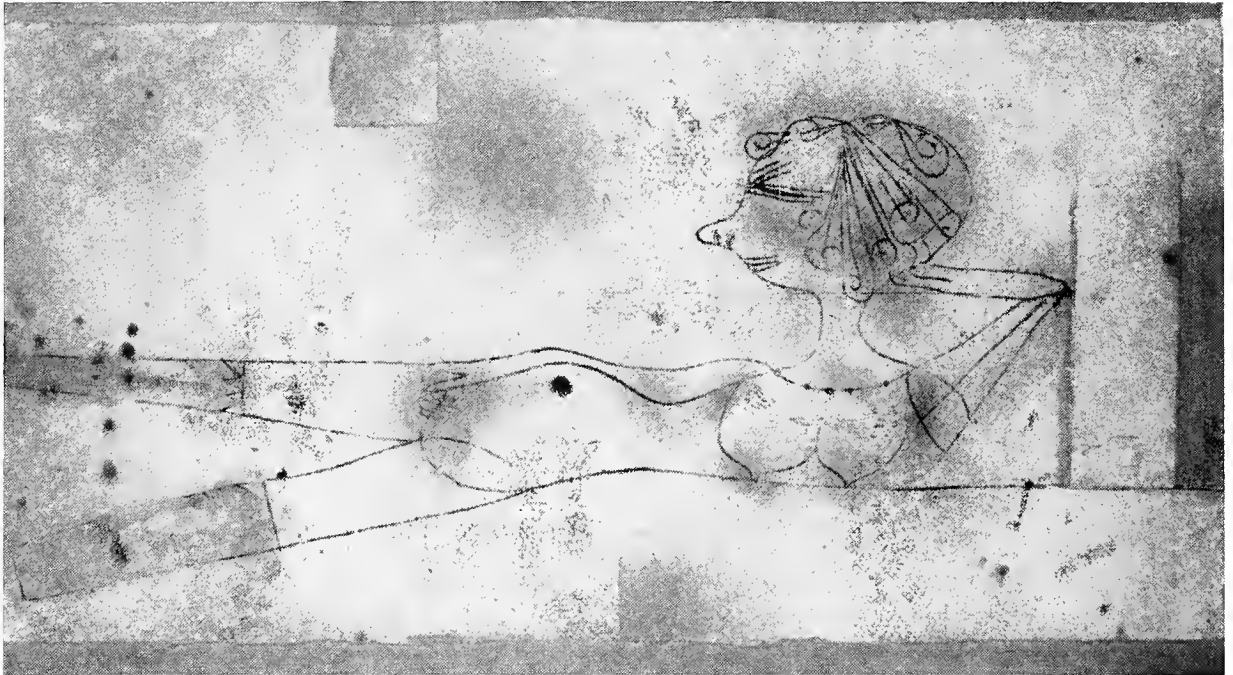
Ink and watercolor on paper, 9 x 6 $\frac{3}{4}$ " (23 x 17.2 cm.).
Signed l.l. "Klee"; inscribed on mount "1922/158 Exotische Fluss
Landschaft für Galston damit er gesund wird Weimar 1. Januar 23 Klee";
Klee catalogue no. 1922, 158.
Private Collection, California.
Provenance: Gottfried Galston.



56

FIRST DRAWING FOR SPECTER OF A GENIUS
(ERSTE ZEICHNUNG ZUM GESPENST EINES GENIES), 1922.

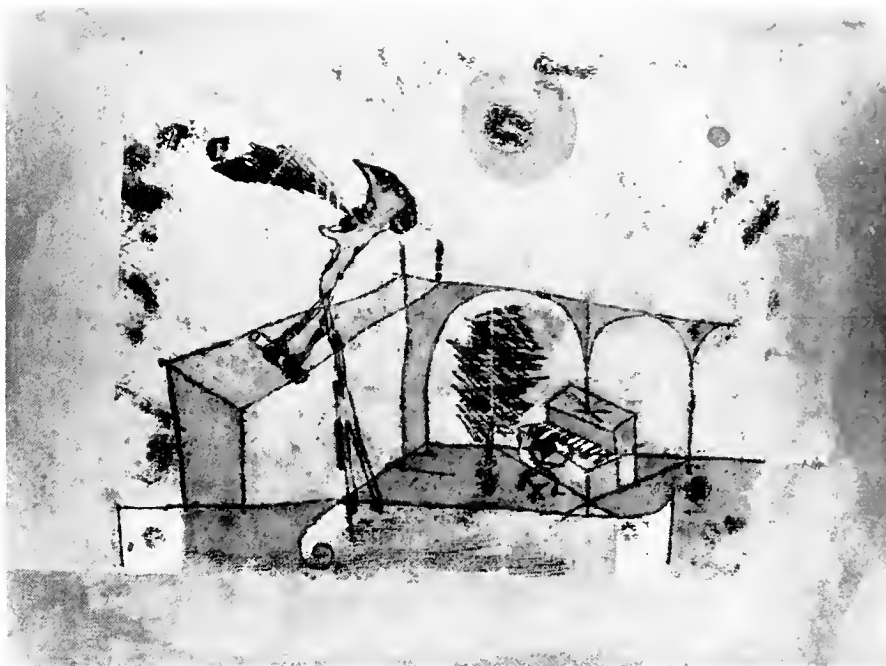
Ink on paper mounted on paper, 14 $\frac{3}{8}$ x 7 $\frac{3}{4}$ " (36.5 x 19.7 cm.).
Signed u.l. "Klee"; inscribed on mount "1922. III 192
erste Zeichnung zum gespenst eines Genies".
Klee catalogue no. 1922, 192.
Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
Provenance: the artist.
Galka E. Scheyer, Hollywood, California.
Estate of Galka E. Scheyer.



46 (above)
 AGING VENUS (DIE ALTERNDE VENUS). 1922.
 Watercolor, oil transfer drawing and paper collage mounted on board,
 11 $\frac{5}{8}$ x 23 $\frac{1}{8}$ " (29.5 x 38.7 cm.).
 Signed and dated l.r. "Klee 1922".
 Klee catalogue no. 1922, 8.
 Collection The Solomon R. Guggenheim Museum, New York.
 Provenance: Karl Nierendorf, New York.
 Estate of Karl Nierendorf, 1948.

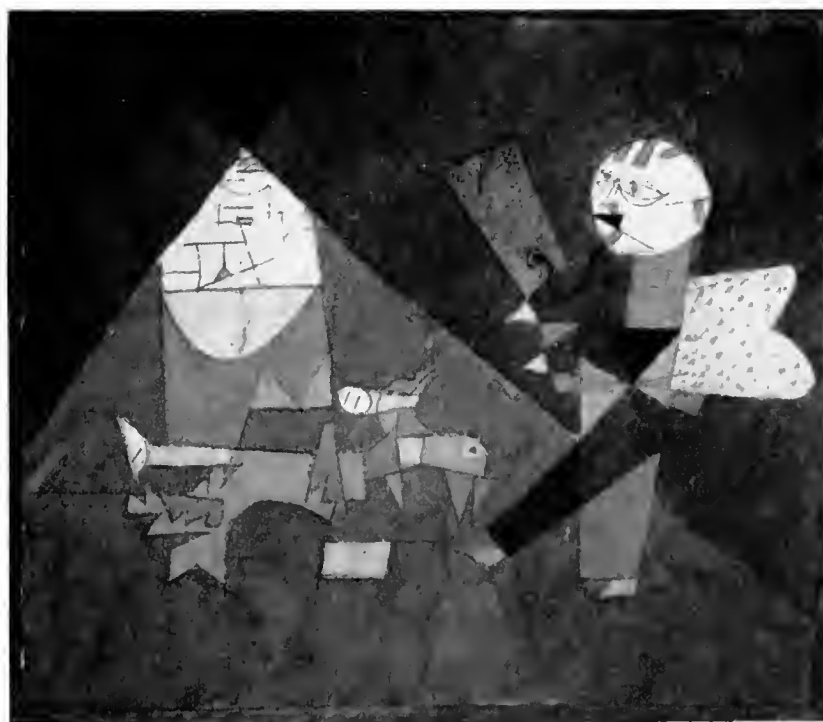
47 (below)
 ROSEWIND (ROSENWIND). 1922.
 Oil on paper mounted on board, 16 $\frac{3}{8}$ x 18 $\frac{7}{8}$ " (41.7 x 48 cm.).
 Signed l.l. "Klee".
 Klee catalogue no. 1922, 39. Inv. 1144.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

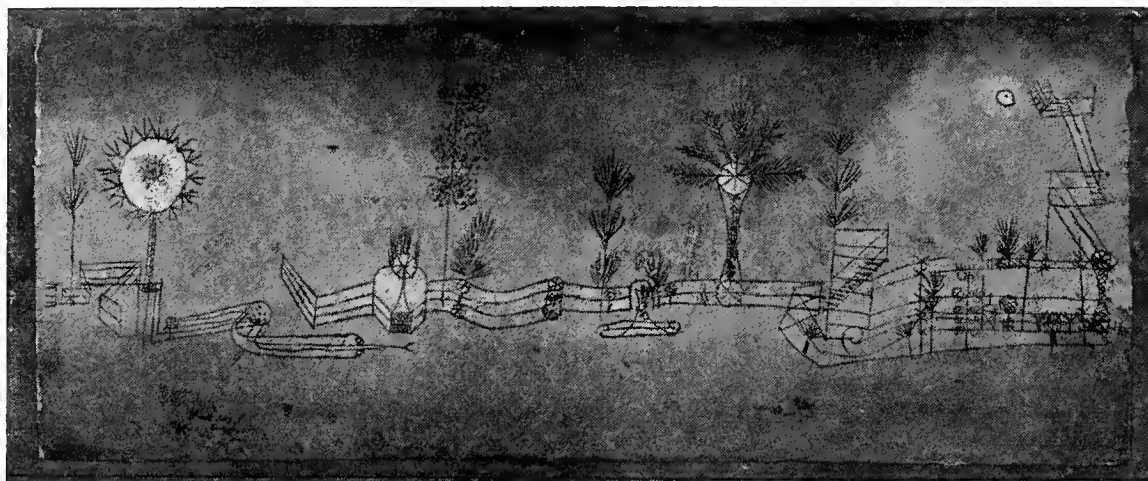




52 (above)
THE TENOR AS CONCERT SINGER
(DER HELDENTENOR ALS KONZERTSÄNGER), 1922.
 Watercolor and oil transfer drawing on paper, 12 x 15" (35 x 38.1 cm.).
 Signed c.r. "Klee"; inscribed on mount
 "1922. 144 Der Heldentenor als konzertsänger".
 Klee catalogue no. 1922, 144.
 Collection Dr. and Mrs. Israel Rosen, Baltimore.
 Provenance: Ida Bienert, Munich.
 Saidenberg Gallery, New York.

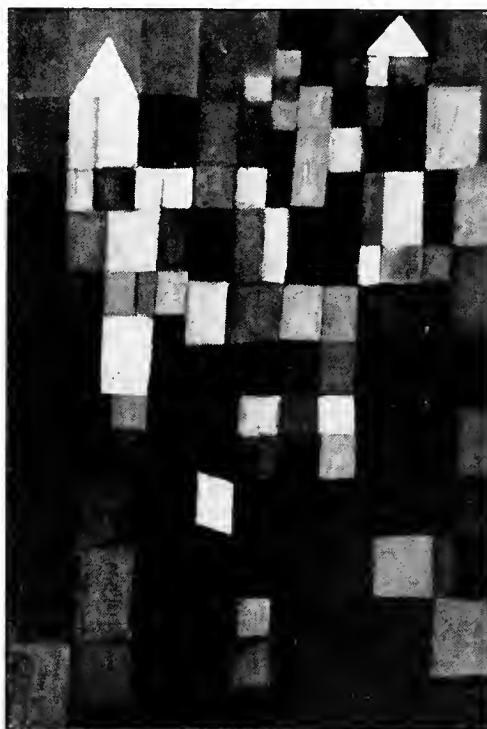
53 (below)
THE MARCH TO THE PEAK (DER MARSCH ZUM GIPFEL), 1922.
 Watercolor on paper, 8 x 9¹/₄" (20.3 x 23.5 cm.).
 Signed u.r. "Klee"; inscribed on mount "1922/146 'Der marsch zum gipfel'
 für Meister Schreyer Dez 1922 K".
 Klee catalogue no. 1922, 146.
 Collection Earle W. Grant, San Diego.
 Provenance: Hartfield Gallery, Los Angeles.





58 (above)
TROPICAL GARDENING (TROPISCHE GARTENKULTUR). 1923.
 Oil transfer drawing and watercolor mounted on paper, 7¾ x 18" (19,7 x 45,7 cm.).
 Signed l.r. "Klee"; inscribed on mount "1923, VI (55) Tropische Garten Kultur".
 Klee catalogue no. 1923, 55.
 Collection The Solomon R. Guggenheim Museum, New York.
 Provenance: Rudolph Bauer, Charlottenburg-Westend.
 Solomon R. Guggenheim, New York, 1937.

59 (below)
ARCHITECTURE (YELLOW-VIOLET STEPPED CUBES)
 [ARCHITEKTUR (GELBVIOLETT GESTUFTE KUBEN)]. 1923.
 Oil on board, 22½ x 14¾" (57 x 37,5 cm.).
 Signed and dated l.l. "Klee 1923 62";
 inscribed on stretcher "Architektur 1923 62 Klee".
 Klee catalogue no. 1923, 62.
 Lent by Galerie Renée Ziegler, Zurich.
 Provenance: Lily Klee, Bern.
 Hermann Rupf, Bern.

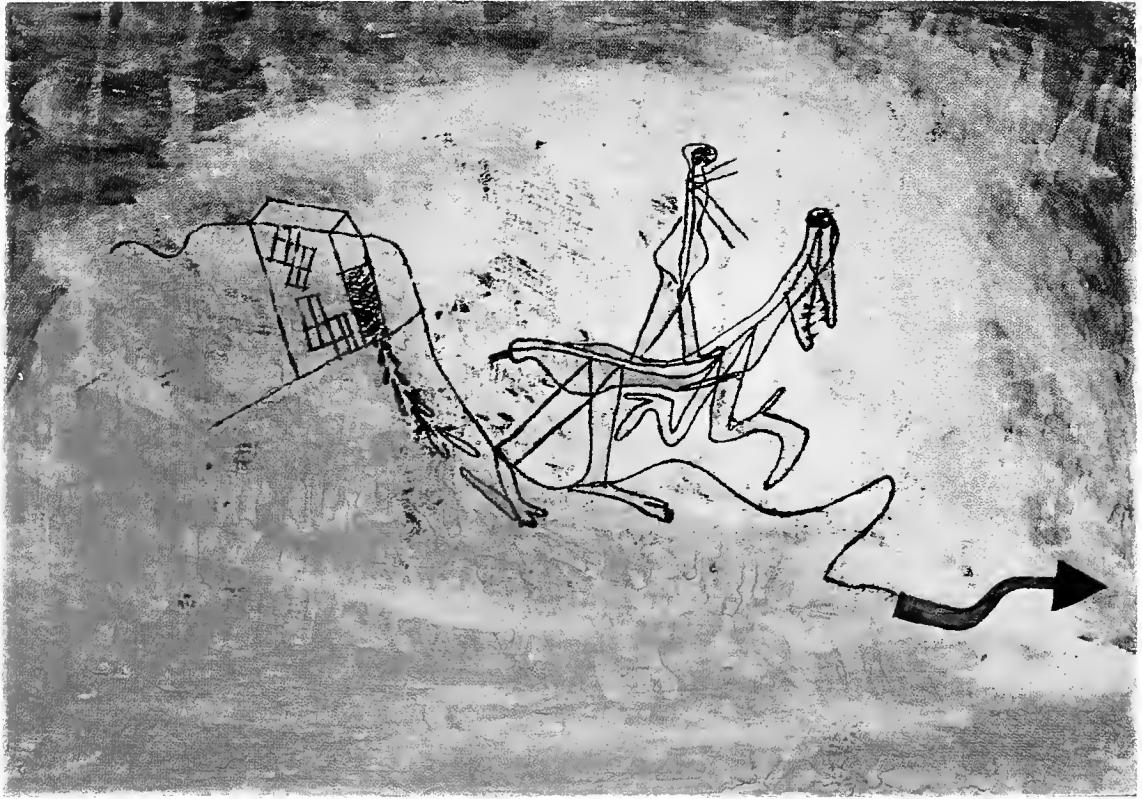




61 (above)
 DUNE LANDSCAPE—BALTRUM, FROM NATURE
 (DÜNENLANDSCHAFT—BALTRUM, NACH DER NATUR). 1923.
 Watercolor on paper, 9 $\frac{5}{8}$ x 12 $\frac{3}{8}$ " (24,5 x 31,5 cm.).
 Signed l.r. "Klee"; inscribed on mount "S. Kl. 1923, 139 Dünen Landschaft".
 Klee catalogue no. 1923, 139. Inv. 782.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

60 (below)
 EROS. 1923.
 Watercolor on paper, 13 $\frac{1}{8}$ x 9 $\frac{5}{8}$ " (33,3 x 24,5 cm.).
 Signed l.r. "Klee"; inscribed l.c. "1923, 115 'Eros'".
 Klee catalogue no. 1923, 115.
 Collection Siegfried Rosengart, Lucerne.





62

RIDE ON THE OGRE (AUSRITT AUF DEM OGER). 1923.

Oil transfer drawing and watercolor on chalk-primed paper, 15³/₈ x 20¹/₂" (39 x 52 cm.).

Signed u.r. and c.l. "Klee"; inscribed on mount "1923 157 Ausritt auf dem Oger".

Klee catalogue no. 1923. 157.

Collection Rolf Stenersen, Oslo

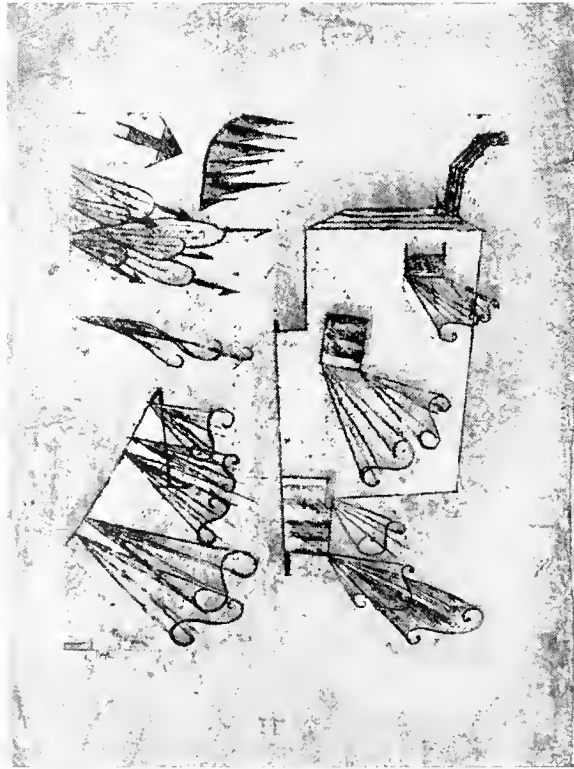
“Classical art is a sort of paradise for me”

“The Genesis of the ‘Script’ is a splendid parable of movement. The work of art, too, is experienced by us first of all as a process of creation, rather than as its passive product. The creative impulse suddenly springs to life, like a flame, passes through the hand on to the canvas, where it spreads further until, like the spark that closes an electric circuit, it returns to its source: the eye and the mind.”

“What my art probably lacks, is a kind of passionate humanity. I don’t love animals and every sort of creature with an earthly warmth. I don’t descend to them or raise them to myself. I tend rather to dissolve into the whole of creation and am then on a footing of brotherliness to my neighbor, to all things earthly. I possess. The earth-idea gives way to the world-idea. My love is distant and religious.”

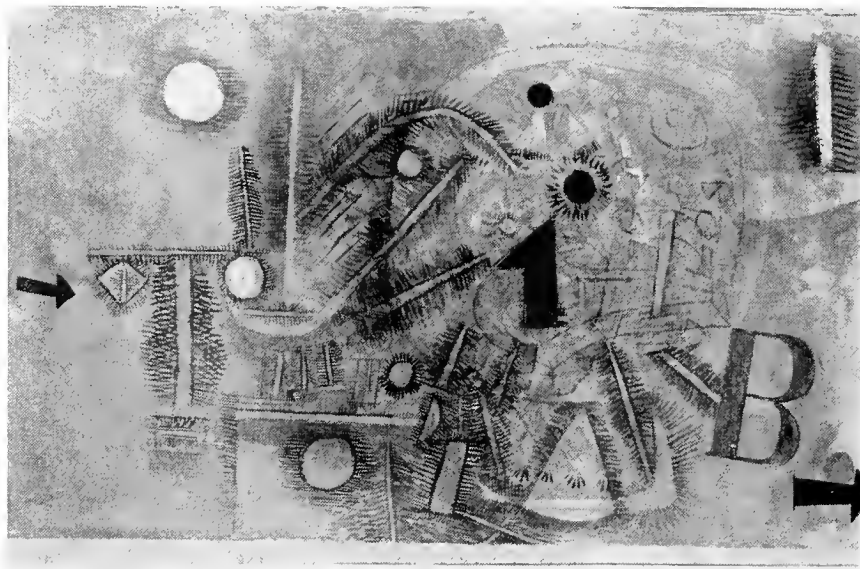
“Do I radiate warmth? Coolness? There is no talk of such things when you have got beyond white heat. And since not too many people reach that state, few will be touched by me. There is no sensuous relationship, not even the noblest, between myself and many. In my work I do not belong to the species, but am a cosmic point of reference. My earthly eye is too farsighted and sees through and beyond the most beautiful things. ‘Why, he doesn’t even see the most beautiful things,’ people say about me.”

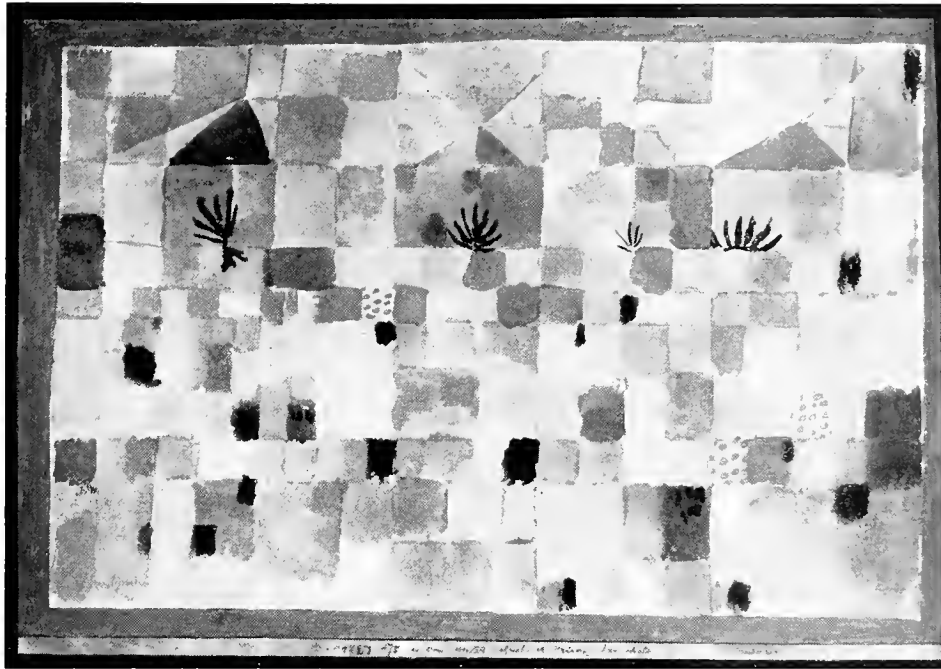
“I now abandon work. It penetrates so deeply and so gently into me. I feel it and it gives me confidence in myself without effort. Color possesses me. I don’t have to pursue it. It will possess me always. I know it. That is the meaning of this happy hour: Color and I are one. I am a painter.”



57 (above)
FIREWIND (FEUERWIND), 1923.
 Oil transfer drawing and watercolor on oil-primed paper
 mounted on board. 17 x 11⁷/₈" (43 x 30 cm.).
 Signed ll. "Klee"; inscribed on mount
 "1923/43 Feuerwind S. KL. für Lily zum 10 Okt. 1932".
 Klee catalogue no. 1923, 43.
 Collection Berner Kunstmuseum, Paul Klee-Stiftung.
 Provenance: the artist.

64 (below)
CHRISTMAS PICTURE 1B (WEIHNACHTSBILD 1B), 1923.
 Watercolor on paper. 8³/₄ x 13³/₄" (22.2 x 35 cm.).
 Signed l.c. "Klee"; inscribed on mount "1923 178 Weihnachtsbild 1 B".
 Klee catalogue no. 1923, 178.
 Philadelphia Museum of Art, A. E. Gallatin Collection.
 Provenance: A. E. Gallatin, New York.

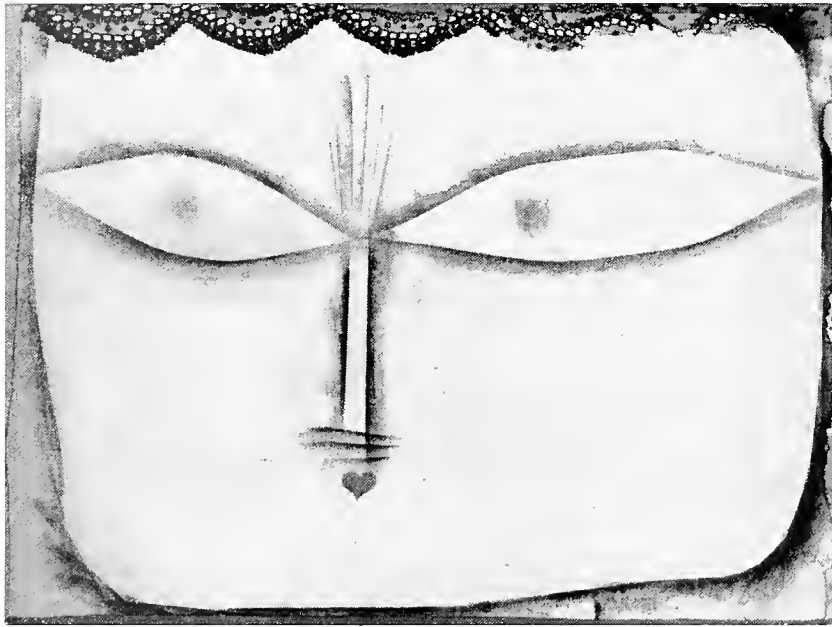




63 (above)
 SOUTHERN LANDSCAPE IN THE SPRING
 (SÜDLICHE FRÜHLINGSLANDSCHAFT), 1923.
 Watercolor on paper, 13½ x 19½" (34.3 x 49.5 cm.).
 Signed l.l. "Klee auf Grund von 1914, 217"; inscribed on mount
 "1923 175 Südliche Frühlings Landschaft".
 Klee catalogue no. 1923, 175.
 Collection Ursula and Frank Laurens, Cincinnati.
 Provenance: Klee Gesellschaft,
 Feilchenfeld, Zurich, 1952.

65 (below)
 DUNE FLORA (DÜNENFLORA), 1923.
 Watercolor on paper mounted on board, 10 x 11⅞" (25.4 x 30 cm.).
 Signed u.l. "Klee"; inscribed on mount "1923, 184 Dünenflora".
 Klee catalogue no. 1923, 184.
 Collection Mr. and Mrs. Daniel Saidenberg, New York.
 Provenance: J. B. Neumann, New York.





66 (above)

IDOL FOR HOUSECATS (GÖTZENBILD FÜR HAUSKATZEN). 1924.

Oil transfer drawing and lace on chalk-primed muslin
mounted on board, 14 x 18 $\frac{3}{8}$ " (35.5 x 46.7 cm.).

Signed l.r. "Klee"; inscribed on mount "VI 1924 I4 Götzenbild für Hauskatzen".

Klee catalogue no. 1924, 14.

Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.

Provenance: the artist.

Galka E. Scheyer, Hollywood, California.

Estate of Galka E. Scheyer.

67 (below)

STILL LIFE-BAZAAR (BAZAR-STILLEBEN). 1924.

Ink on paper mounted on board, 7 $\frac{3}{8}$ x 8 $\frac{3}{8}$ " (18.6 x 22.6 cm.).

Signed n.r. "Klee"; inscribed on mount "1924 28 Bazar-Stilleben".

Klee catalogue no. 1924, 28.

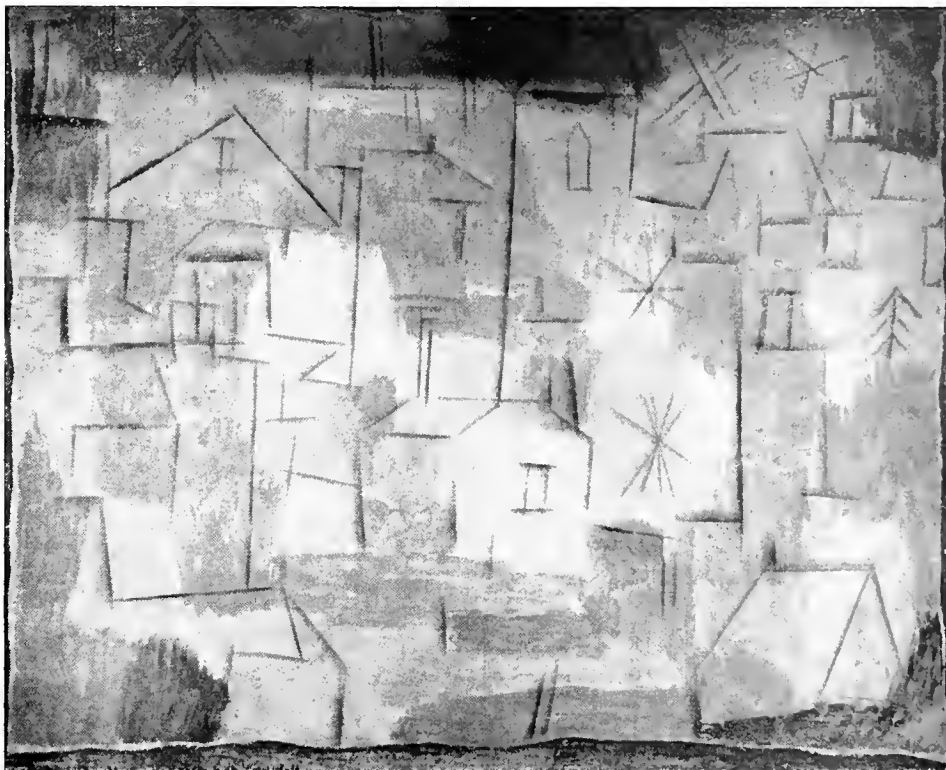
Lent by Flair Gallery, Cincinnati.

Provenance: Saitenberg Gallery, New York, 1956.

Mrs. John Barclay.

Kornfeld and Klipstein, Bern.

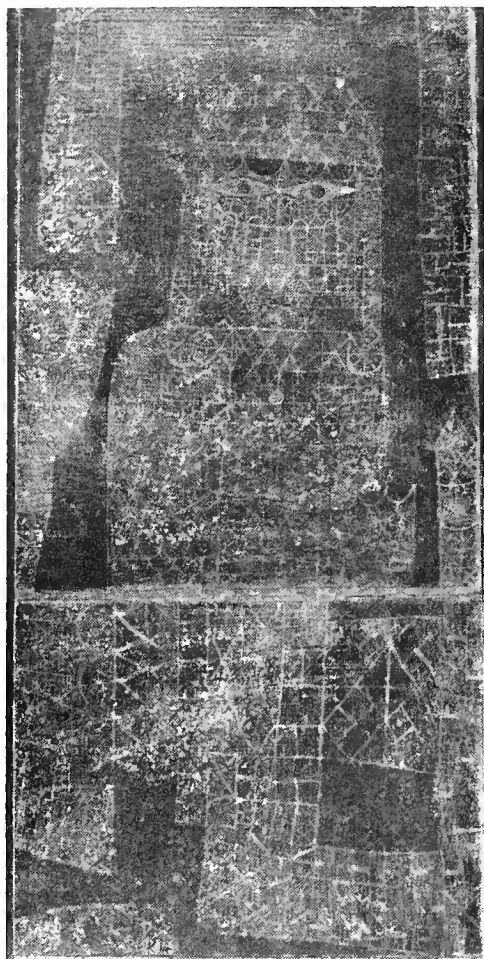




68 (above)
HOUSES IN A LANDSCAPE
 (HÄUSER IN DER LANDSCHAFT). 1921.
 Watercolor and oil on muslin, 17 $\frac{1}{8}$ x 20 $\frac{1}{2}$ " (43.5 x 52 cm.).
 Signed l.r. "Klee"; inscribed l.l. "1921 39 Häuser in der Landschaft".
 Klee catalogue no. 1924, 39.
 Collection Rolf Stenersen, Oslo.

69 (below)
SWAMP-WATER SPRITE (SUMPFWASSER NIXE), 1924.
 Oil transfer drawing with watercolor on paper, 11 $\frac{3}{4}$ x 18 $\frac{1}{4}$ " (29.8 x 46.3 cm.).
 Signed n.l. "Klee"; inscribed on mount "VII 1921 .67 Sumpf Wasser Nixe".
 Klee catalogue no. 1924, 67.
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: the artist.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.





70

ARABIAN BRIDE (ARABISCHE BRAUT), 1924.

Watercolor and crayon on paper mounted on board, 11¹/₈ x 6⁵/₈" (36 x 16.8 cm.).
Signed l.c. "Klee"; inscribed on mount "1924 151 Arabische Braut".
Klee catalogue no. 1924. 151.

Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.

Provenance: the artist.

Galka E. Scheyer, Hollywood, California
Estate of Galka E. Scheyer.

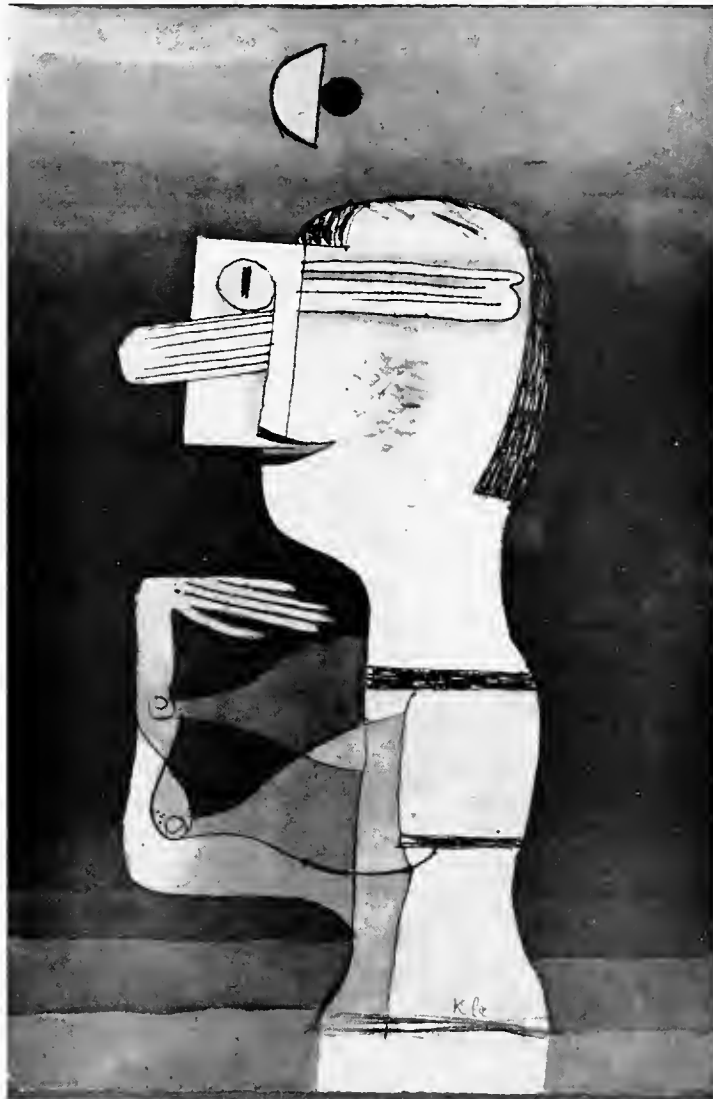
74

TREE CULTURE (BAUMKULTUR), 1924.

Oil transfer drawing with watercolor on paper, 18⁵/₈ x 13⁵/₈" (47.3 x 34.6 cm.).
Signed l.l. "Klee"; inscribed on mount "VIII 1924 245 Baum Kultur".
Klee catalogue no. 1924. 245.

Collection The Solomon R. Guggenheim Museum, New York.

Provenance: Rudolf Bauer, Charlottenburg-Westend, 1939.



73

ABSTRACTION MASK (ABSTRAKTIONS MASKE), 1921.

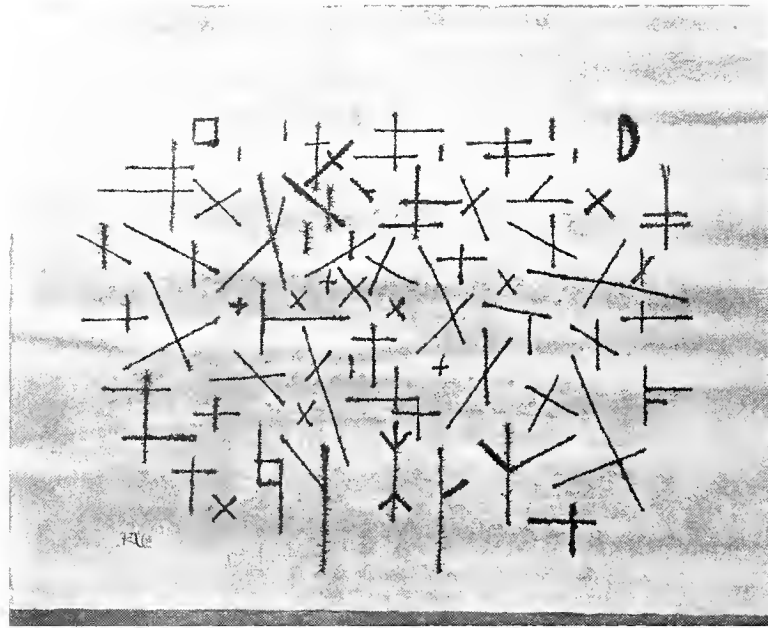
Watercolor and ink on paper, 22 x 15" (55.9 x 38.1 cm.).

Signed Lr. "Klee"; inscribed on mount "1924 211 Abstraktions-Maske"

Klee catalogue no. 1921, 211.

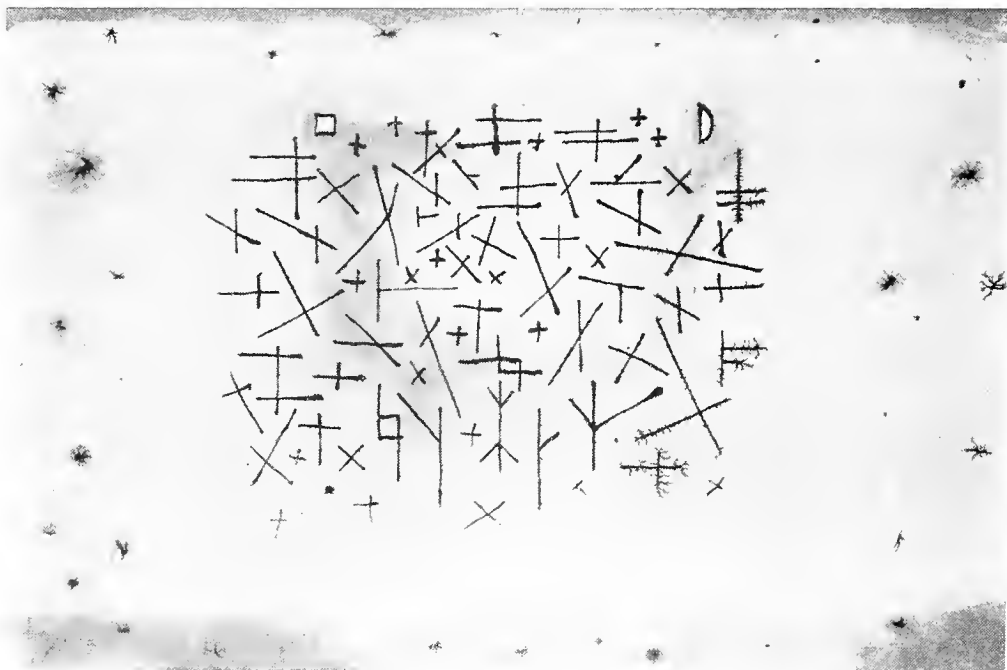
Lent by Galerie Claude Bernard, Paris.

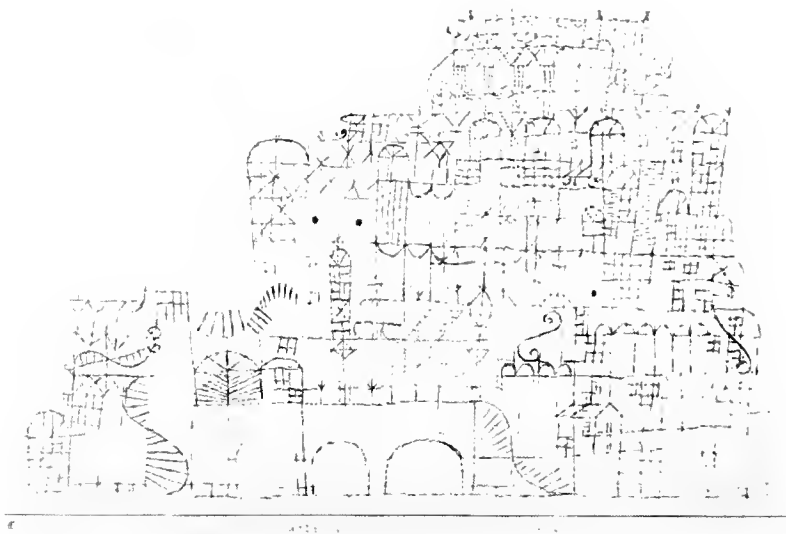
Provenance: Gallery Begemann, Paris.



71 (above)
 COLLECTION OF SIGNS (ZEICHENSAMMLUNG), 1924.
 Ink and watercolor on paper, 9 $\frac{3}{8}$ x 12" (24.5 x 30.5 cm.).
 Signed l.l. "Klee"; inscribed on mount "1924 189 Zeichen Sammlung".
 Klee catalogue no. 1924, 189.
 Collection Rolf Stenersen, Oslo.

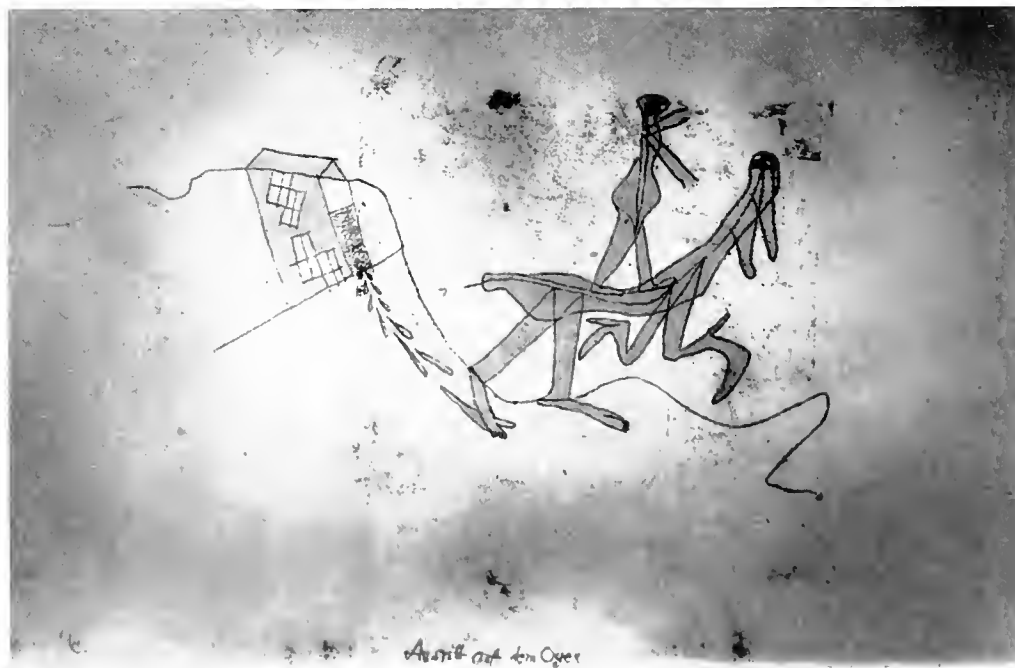
72 (below)
 COLLECTION OF SIGNS, SOUTHERN
 (ZEICHENSAMMLUNG, SÜDLICH), 1924.
 Watercolor and ink on paper, 12 $\frac{1}{4}$ x 18 $\frac{3}{8}$ " (31.2 x 46.7 cm.).
 Signed l.l. "Klee".
 Klee catalogue no. 1924, 214.
 Collection Washington University, St. Louis.
 Provenance: Nierendorf Gallery, New York.
 Joseph Pulitzer, Jr., St. Louis.

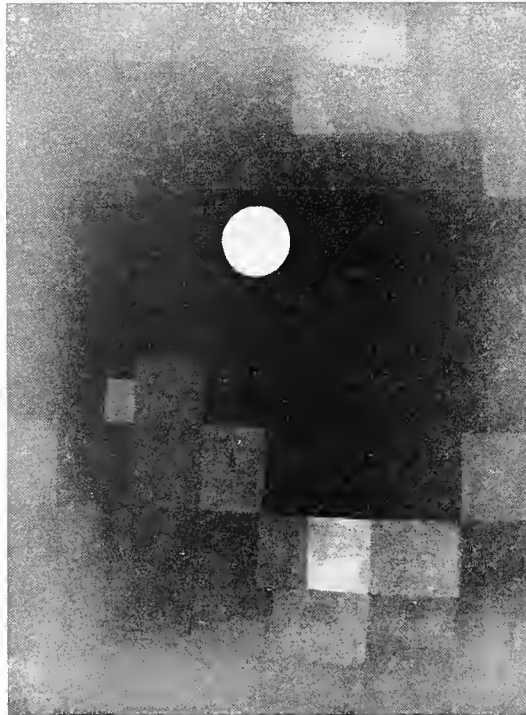




76 (above)
HOUSE OF THE OPERA BOUFFE (HAUS DER OPERA BUFFA), 1925.
 Watercolor and ink on chalk-primed paper, 9½ x 12" (24.1 x 30.5 cm.).
 Signed and dated u.l. "Klee, 1925";
 inscribed on mount "H 1925 m.6. Haus der Opera Buffa".
 Klee catalogue no. 1925 m.6. (36).
 Collection Mrs. Picher Purcell, Chicago.
 Provenance: Buchholz Gallery, New York.
 Galerie Rosengart, Lucerne.

78 (below)
RIDE ON THE OGRE (AUSRITT AUF DEM OGER), 1925.
 Oil transfer drawing and watercolor on paper,
 13⅝ x 19¾" (34.7 x 50.1 cm.).
 Signed l.l. "Klee"; inscribed l.c. "Ausritt auf dem Oger".
 Klee catalogue no. 1925, B. L. (111).
 Lent by Galerie Rosengart, Lucerne.





79 (above)

RISING OF THE MOON (MONDAUFGANG). 1925.

Watercolor on paper, 13¼ x 9⅞" (33,5 x 25 cm.).

Signed l.r. "Klee"; inscribed l.l. "1925 B. 4. Mondaufgang".

Klee catalogue no. 1925, B. 4. (114).

Collection Christoph and Andreas Vowinkel, Cologne.

82 (below)

LETTER PICTURE (BRIEFBILD). 1926.

Watercolor on paper mounted on paper, 9¼ x 12" (23,5 x 30,5 cm.).

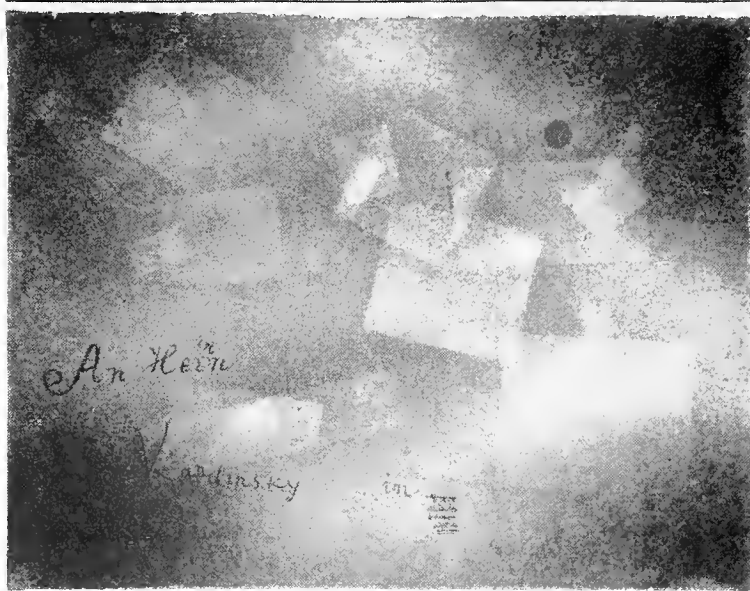
Signed and inscribed "An Herrn Kandinsky in ~~Moskau~~."~~München, Weimer, Dessau~~ Klee";

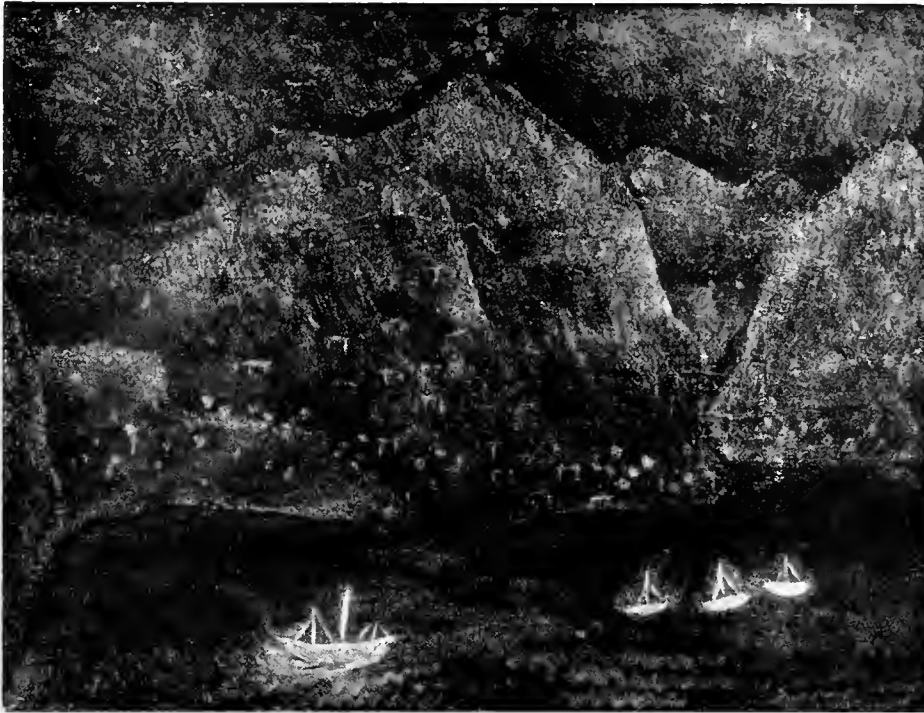
inscribed on mount "1926 L. 3. Briefbild 3. 5. Dezember 1927".

Klee catalogue no. 1926, L. 3. (23).

Collection Nina Kandinsky, Neuilly-sur-Seine, France.

Provenance: the artist.





81 (above)

CÔTE MERIDIONAL. 1925.

Oil and watercolor on paper, 14½ x 18¾" (36,8 x 47,6 cm.).

Signed u.l. "Klee".

Klee catalogue no. 1925, T.5 (195) as "Südliche Küste Abends".

Collection William S. Picher, Belvedere, California.

Provenance: Joseph von Sternberg, Los Angeles.

Parke-Bernet, New York.

80 (below)

MR. PEP AND HORSE (MR. PEP MIT EINEM PFERD). 1925.

Watercolor and ink on paper, 10½ x 13" (26,7 x 34,3 cm.).

Signed Lr. "Klee".

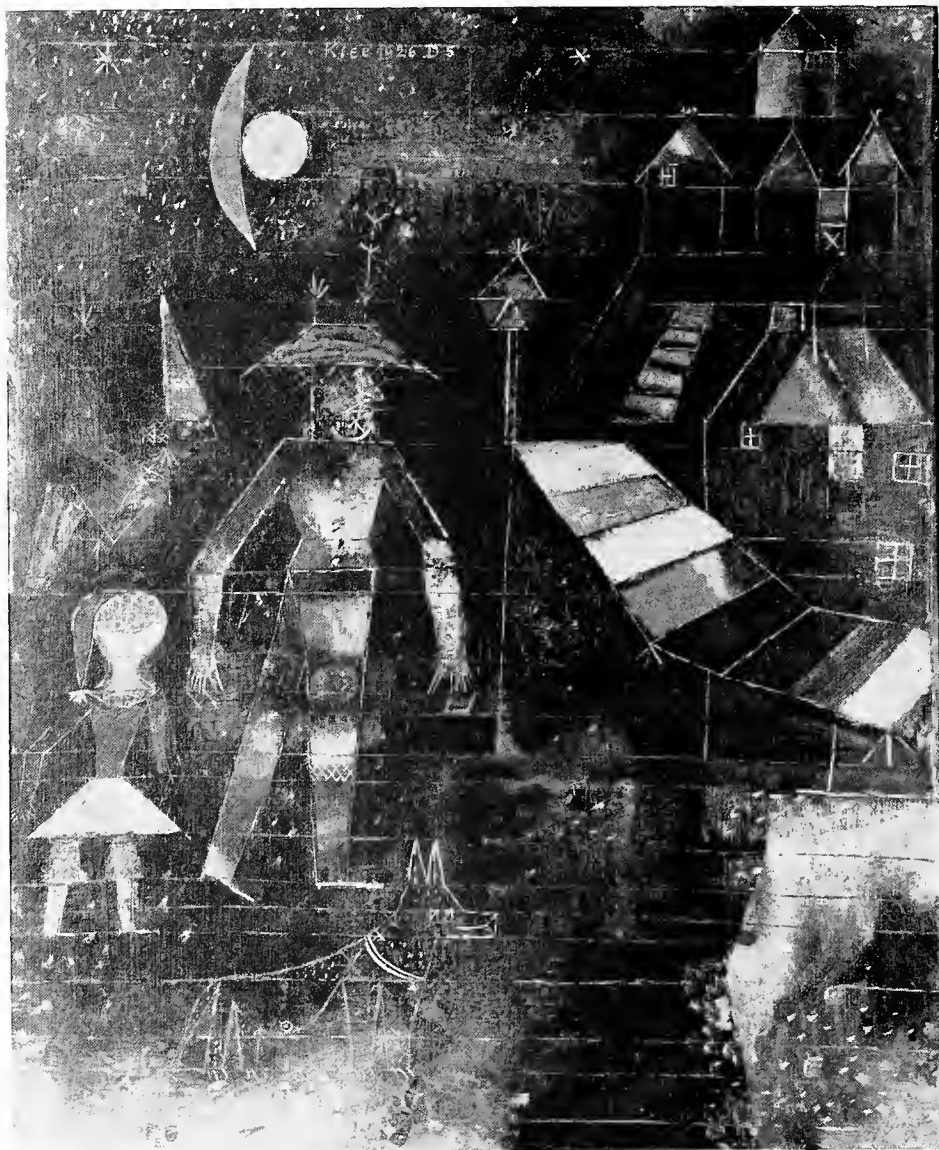
Klee catalogue no. 1925, J. eins (181).

Collection Wadsworth Atheneum, Hartford.

Provenance: the artist.

Galerie Alfred Flechtheim, Berlin, 1933.





83

VILLAGE KARNEVAL (DORF CARNAVAL). 1926.

Oil on muslin mounted on board, 21 $\frac{3}{8}$ x 17 $\frac{1}{4}$ " (55 x 43,8 cm.).

Signed and dated n.c. "Klee 1926 D 5"; inscribed on reverse "D5 Dorf-Carnaval Klee".

Klee catalogue no. 1926, D5 (135).

Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Provenance: Galka E. Scheyer, Hollywood, California.

Mr. and Mrs. Walter Arensberg, Hollywood, California.



84 (above)

ANIMAL TERROR (DER TIERSCHRECK). 1926.

Oil on canvas, 14 x 19" (35,5 x 48,3 cm.).

Signed and dated u.r. "Klee 1926 U. 4": inscribed on stretcher
"1926 U 4 Der Tierschreck—Klee".

Klee catalogue no. 1926, U. 4 (204).

Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Provenance: Gustav Knauer, Berlin.

Buchholz Gallery, 1938.

Mr. and Mrs. Walter Arensberg, Hollywood, California.

86 (below)

BILLY-GOAT MASK (BOCK MASKE). 1926.

Ink on paper, 9¼ x 12½" (23,5 x 31,8 cm.).

Signed u.r. "Klee": inscribed on mount "1926, W 5 Bock Maske".

Klee catalogue no. 1926, W 5 (225).

Collection William S. Picher, Belvedere, California.

Provenance: Galerie Rosengart, Lucerne, 1953.

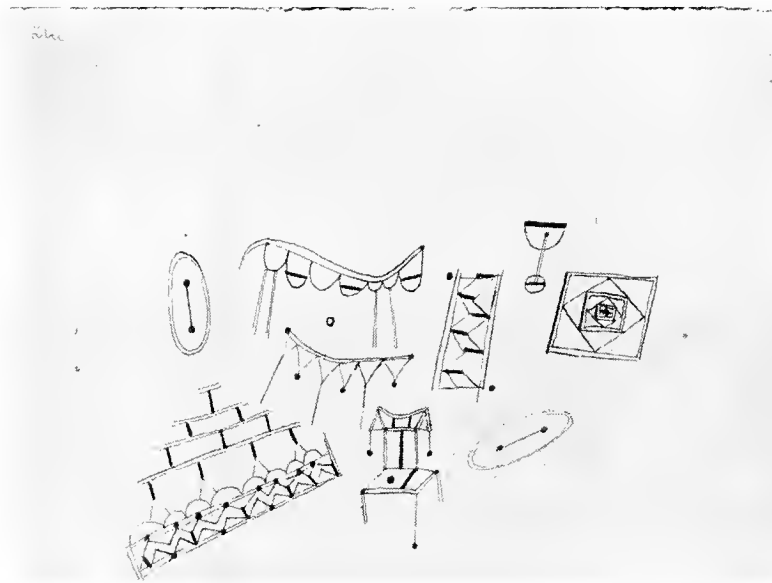


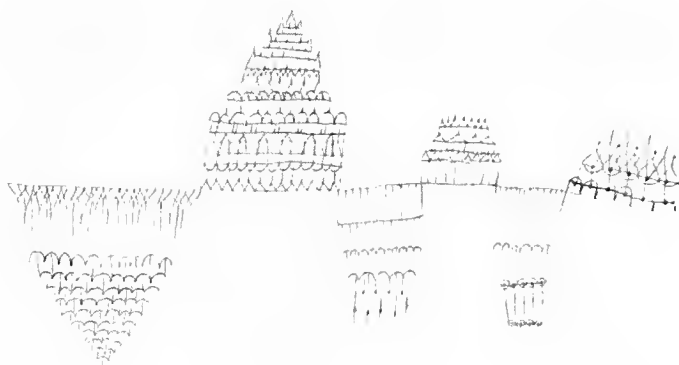


75
 WITH THE LITTLE BLUE HOUSE
 (MIT DEM BLAUEN HÄUSCHEN). 1925.
 Watercolor on paper. 9 $\frac{1}{8}$ x 4" (23 x 10 cm.).
 Signed u.r. "Klee"; inscribed on mount "1925 l.3 mit dem blauen Häuschen".
 Klee catalogue no. 1925. 1.3 (23).
 Collection Mr. and Mrs. Benjamin Hertzberg, New York.
 Provenance: J. B. Neumann, New York.
 Eleanor Saidenberg, New York.



91
 STUDY FOR A LANTERN FESTIVAL
 (ENTWÜRFE ZU EINEN LATERNENFEST). 1927.
 Ink on paper mounted on board. 14 $\frac{3}{4}$ x 12 $\frac{3}{8}$ " (36.2 x 31.5 cm.).
 Signed n.l. "Klee"; inscribed on mount
 "1927 309 Entwürfe zu einen Laternenfest".
 Klee catalogue no. 1927. 309.
 Collection Miss Jenifer Kellen.
 Provenance: Curt Valentin Gallery, New York.





89 (below left)

PLAYTHING (SPIELZEUG), 1927.

Ink on paper, 8½ x 11¾" (20,7 x 29,8 cm.).

Signed u.l. "Klee"; inscribed on mount "1927 B3 Spielzeug".

Klee catalogue no. 1927, B3 (113).

Collection William S. Picher, Belvedere, California.

38 (above)

PAGODAS ON WATER (PAGODEN AM WASSER), 1927.

Ink on paper mounted on paper, 18½ x 12¼" (48 x 31 cm.).

Signed u.l. "Klee"; inscribed on mount "1927 M, 9 Pagoden am Wasser".

Klee catalogue no. 1927, M, 9, (39).

Collection The Solomon R. Guggenheim Museum, New York.

Provenance: Karl Nierendorf, New York.

Estate of Karl Nierendorf, 1948.



90 (above)

MOTHER OF THREE LITTERS (MUTTER DREIER WÜRFE). 1927.

Ink on paper, 16 1/2 x 18 1/4" (42 x 46,4 cm.).

Signed n.l. "Klee"; inscribed on mount "1927, F. 7. Mutter dreier Würfe".

Klee catalogue no. 1927, F. 7 (157).

Collection Mrs. Kay Hillman, New York.

Provenance: Buchholz Gallery, New York.

91 (below)

JOURNEY IN CORSICA (REISE AUF CORSICA). 1927.

Watercolor and ink on paper, 12 1/8 x 18" (30,8 x 45,7 cm.).

Signed l.r. "Klee"; inscribed on mount "1927, H9 Reise auf Corsica".

Klee catalogue no. 1927, H 9 (A 239).

Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Provenance: Galka E. Scheyer, Hollywood, California.

Mr. and Mrs. Walter Arensberg, Hollywood, California.

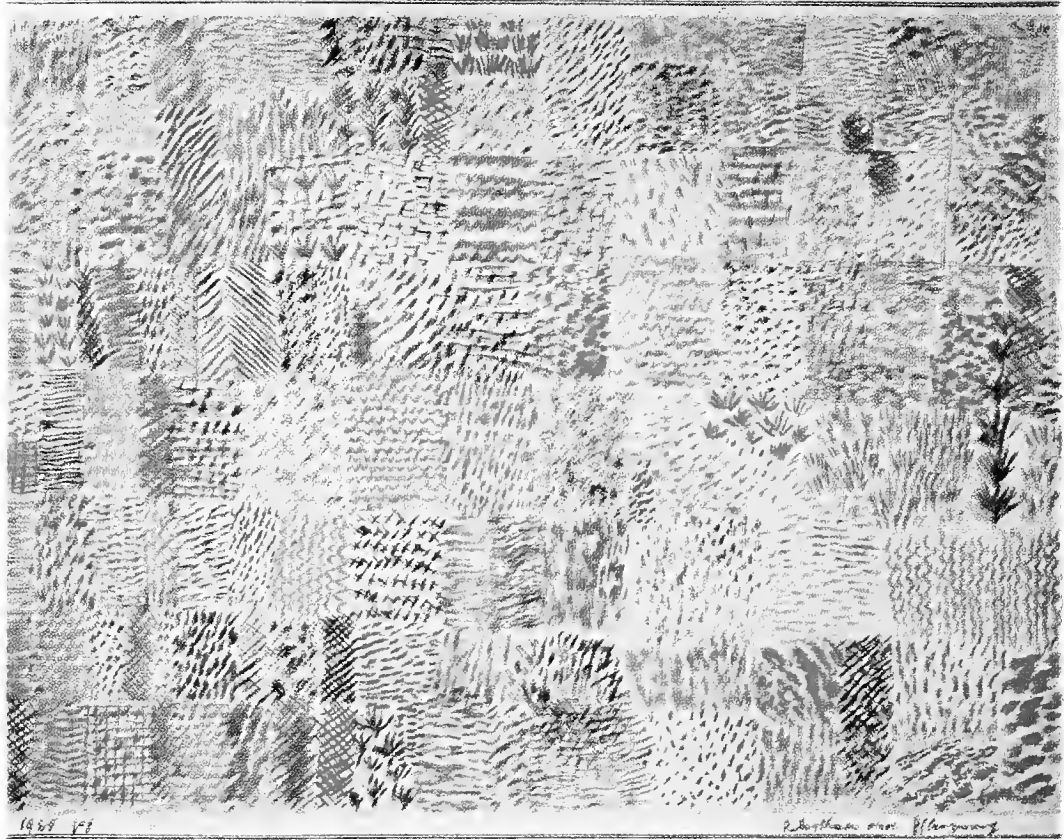




95 (above)
HEAVENLY AND EARTHLY TIME
 (KOSMISCHE UND IRDISCHE ZEIT). 1927.
 Watercolor and ink on paper, 9 $\frac{3}{8}$ x 12" (24.5 x 30.5 cm.).
 Signed l.r. "Klee"; inscribed on mat "1927 UE5 Kosmische und Irdische Zeit".
 Klee catalogue no. 1927 UE 5.
 Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.
 Provenance: Galka E. Scheyer, Hollywood, California.
 Mr. and Mrs. Walter Arensberg, Hollywood, California.

92 (below)
PLANT SEEDS (PFLANZENSAMEN). 1927.
 Watercolor and ink on paper, 12 $\frac{1}{8}$ x 18 $\frac{3}{8}$ " (30.8 x 46.7 cm.).
 Signed l.l. "Klee"; inscribed on mount "1927 Ue 8 Pflanzen Samen".
 Klee catalogue no. 1927, Ue 8 (288).
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: the artist.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.





77

RHYTHM OF PLANTING (RHYTHMEN EINER PFLANZUNG), 1925.

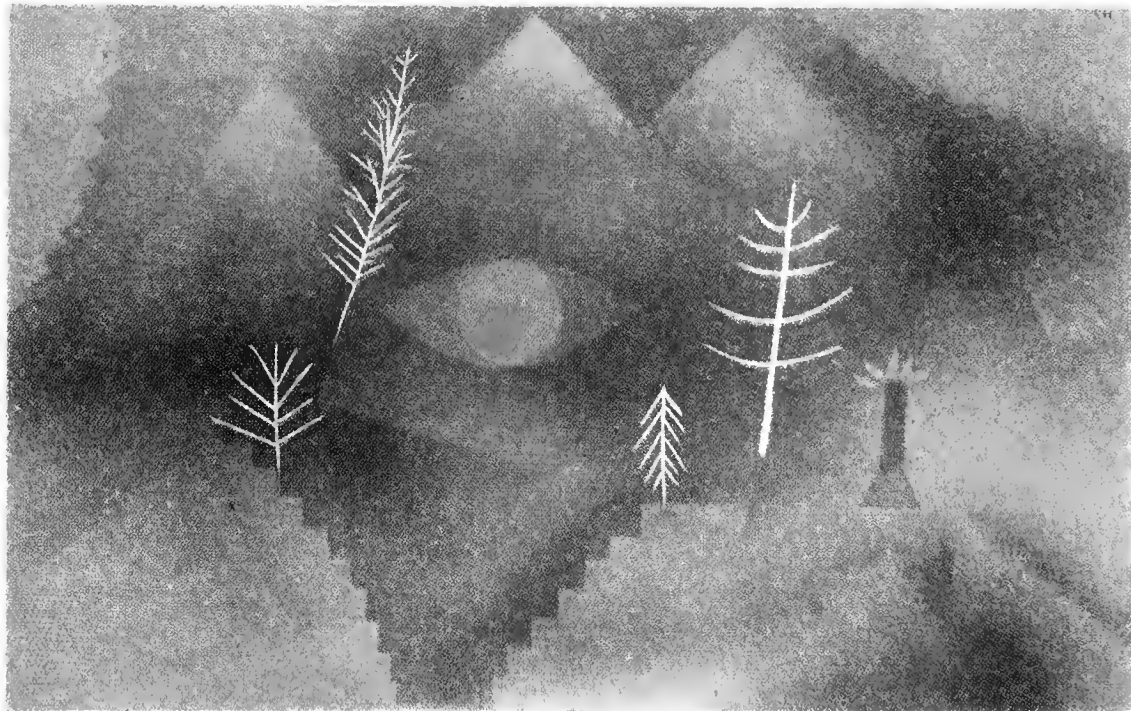
Watercolor on paper mounted on paper, 9¹/₈ x 12¹/₈" (23.2 x 30.7 cm.).

Signed u.r. "Klee"; inscribed on mount "1925 qu. 8. III Rhythmen einer Pflanzung meinem lieben Freund und bisherigem anwohner Kandinsky zum 4 Dez. 1932".

Klee catalogue no. 1925, qu. 8, (78).

Collection Nina Kandinsky, Neuilly-sur-Seine, France.

Provenance; the artist.



85

VIEW OF A LANDSCAPE (BLICK EINER LANDSCHAFT), 1926.

Watercolor on paper, 11³/₄ x 18¹/₈" (29.9 x 46 cm.).

Signed n.r. "Klee"; inscribed on mount "1926. V.9 Blick einer Landschaft".

Klee catalogue no. 1926, V.9, (219).

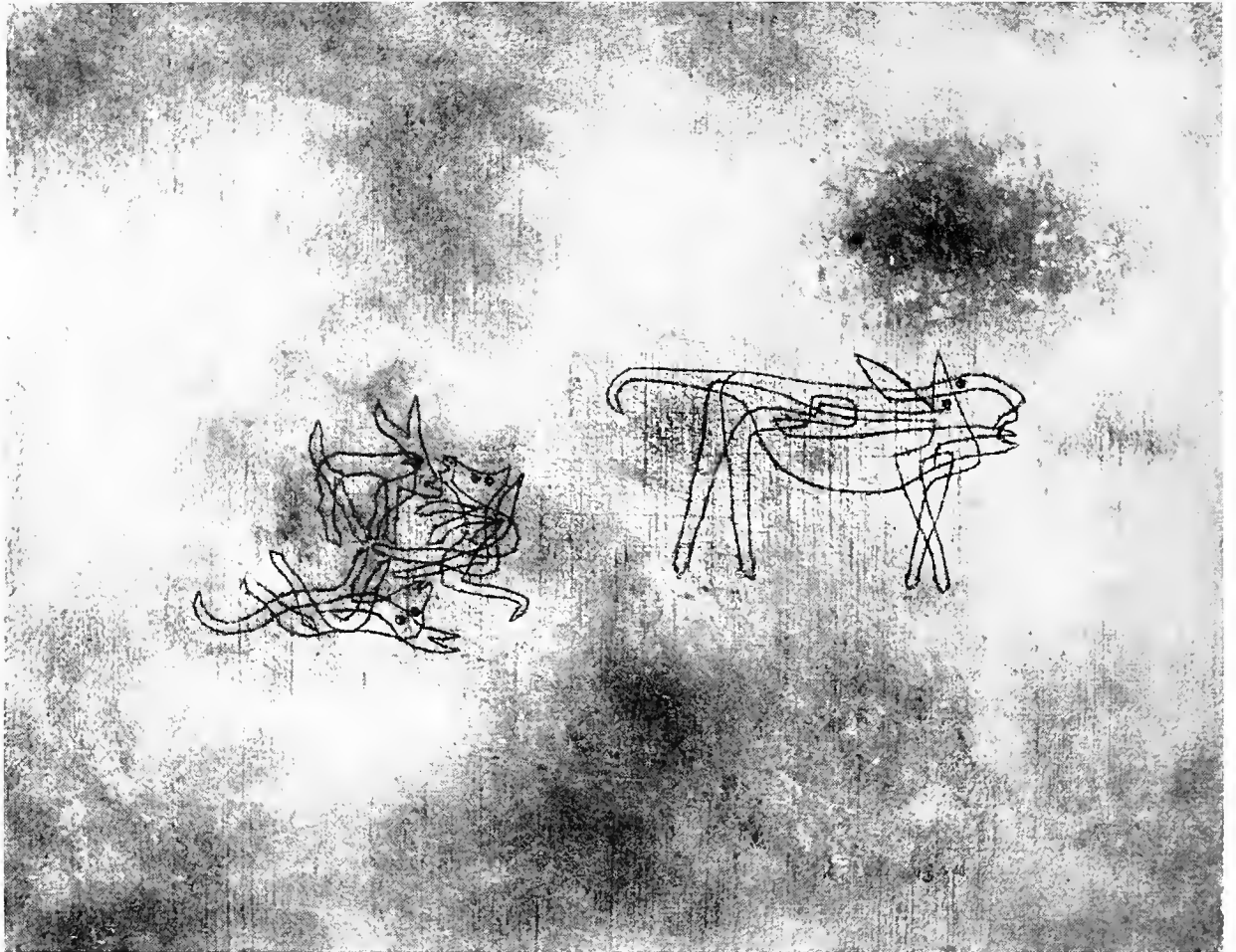
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Provenance: Galerie Flechtheim, Berlin.

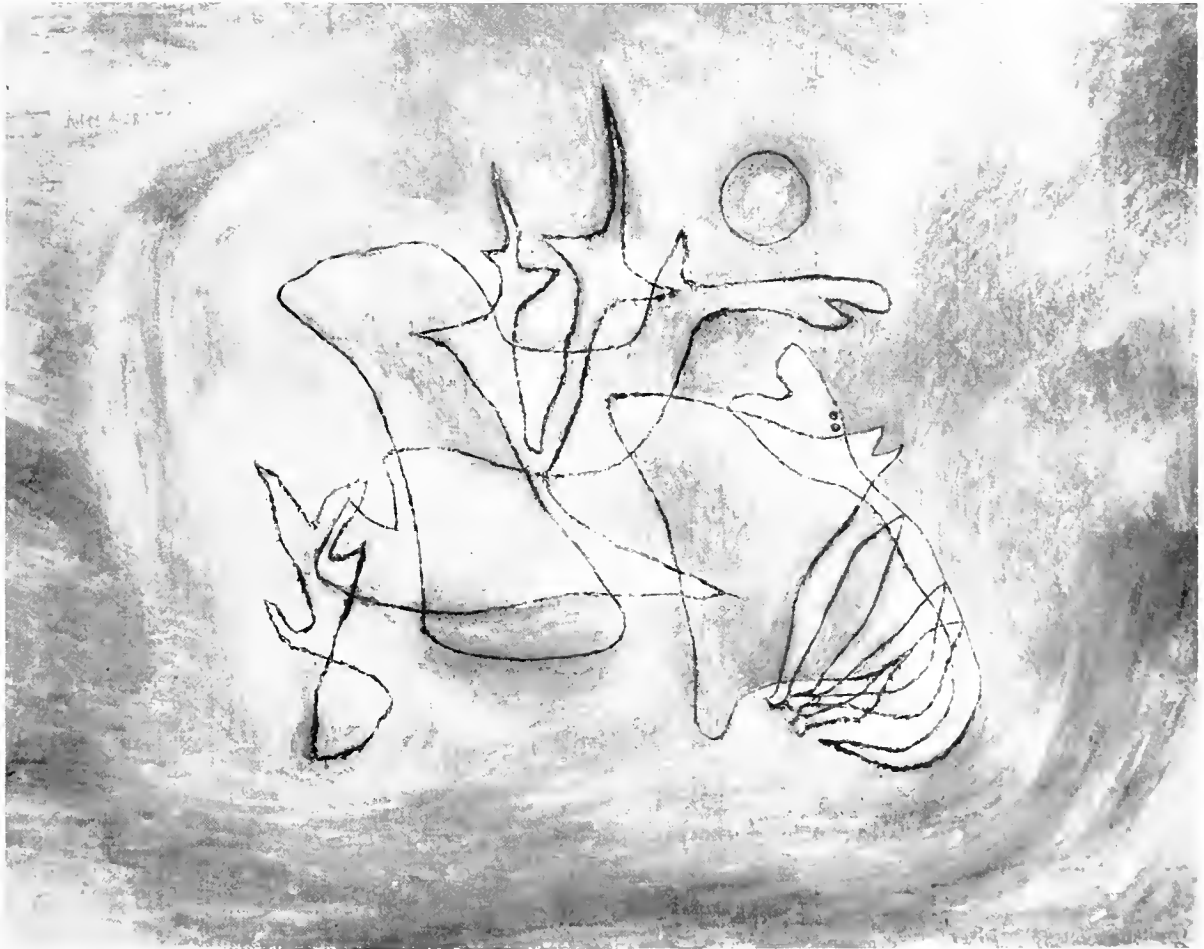
Galka E. Scheyer, Hollywood, California.

P. J. Bachmann, Los Angeles.

Mr. and Mrs. Walter Arensberg, Hollywood, California.



97
 SHE YELLS, WE PLAY (SIE BRÜLLT, WIR SPIELEN). 1928.
 Oil on canvas, 17 $\frac{3}{8}$ x 22 $\frac{1}{8}$ " (44 x 57 cm.).
 Signed and dated l.r. "Klee 1928 p 10."
 Klee catalogue no. 1928, p 10 (70).
 Collection Berner Kunstmuseum, Paul Klee-Stiftung.
 Provenance: the artist.



98

HOWLING DOG (HEULENDER HUND), 1928.

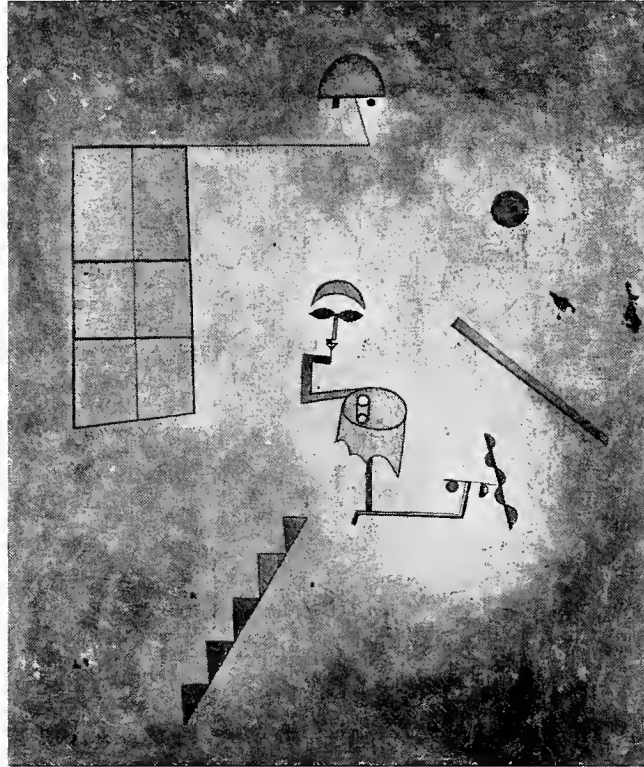
Oil on canvas, 17 $\frac{1}{4}$ x 22 $\frac{1}{4}$ " (43.8 x 56.3 cm.).

Signed and dated n.l. "Klee 1928 qu. I"; inscribed on stretcher "1928 qu. I. 'Heulender Hund' Klee".

Klee catalogue no. 1928, qu. I (71).

Collection The Minneapolis Institute of Arts, gift of F. C. Schang, New York.

Provenance: F. C. Schang, New York, 1956.



93 (above)

CONJURING TRICK (ZAUBERKUNSTSTÜCK), 1927.

Oil transfer drawing and watercolor on board, 19½ x 16⅝" (49,5 x 42,2 cm.).

Signed, dated and inscribed u.l. "Klee 1927 Omega 7";

inscribed on stretcher "1927 Omega 7 Klee Zauberkunst Stück".

Klee catalogue no. 1927, Omega 7 (297).

Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Provenance: Galerie Alfred Flechtheim, Berlin, 1927.

Galka E. Scheyer, Hollywood, California.

Mr. and Mrs. Walter Arensberg, Hollywood, California.

87 (below)

TRIPLE MARIONETTE (TRIPEL MARIONETTE), 1927.

Watercolor on paper mounted on paper, 10 x 8⅝" (25,5 x 27,5 cm.).

Signed l.r. "Klee"; inscribed on mount "1927 3. Tripel Marionette

für Kandinsky zum 4 Dez 1931 in alter Freundschaft".

Klee catalogue no. 1927, 3.

Collection Nina Kandinsky, Neuilly-sur-Seine, France.

Provenance: the artist.





99
NEARLY HIT (FAST GETROFFEN). 1928.

Oil on board, 19½ x 15" (49.5 x 38.1 cm.).

Signed and dated ll. "Klee 1928 E 3".

Klee catalogue no. 1928, E 3 (143).

Collection San Francisco Museum of Art, Albert M. Bender Bequest Fund.

Provenance: Nierendorf Gallery, New York, 1944.

96 (below)

LITTLE HOUSES WITH GARDENS

(KLEINE GARTENSTADTHÄUSER). 1928.

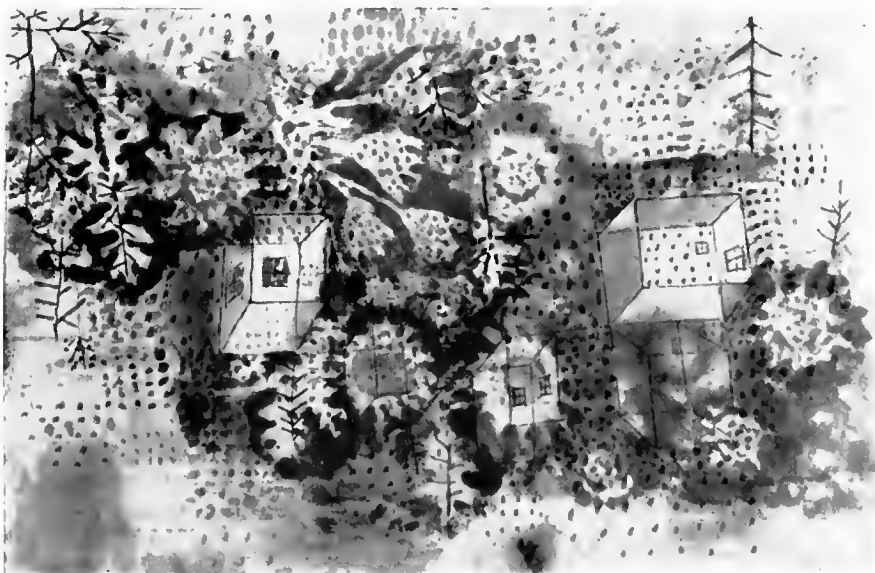
Ink and watercolor on paper, 11½ x 18" (29.2 x 45.7 cm.).

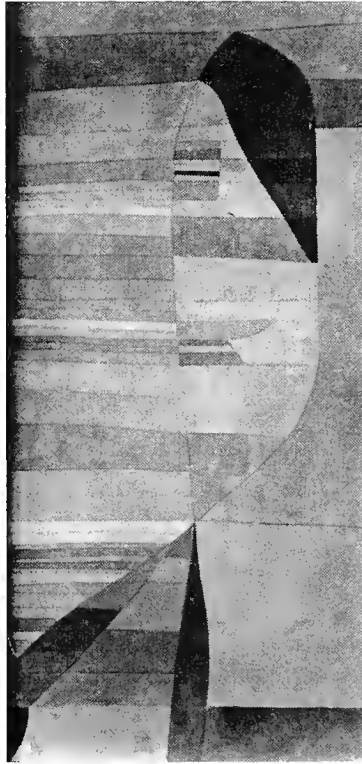
Signed l.r. "Klee"; inscribed on mount "1928 O. 2 Kleine Gartenstadt-Häuser".

Klee catalogue no. 1928, O.2 (52).

Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Provenance: Mr. and Mrs. Walter Arensberg, Hollywood, California.





102 (above)

ORPHEUS. 1929.

Varnished watercolor on panel, 19³/₄ x 9³/₈" (50 x 23.2 cm.).

Inscribed on reverse "1929 Z 'Orpheus' Klee".

Klee catalogue no. 1929, Z 7.

Collection George Danforth, Chicago.

Provenance: Buchholz Gallery, New York.

James Speyer, Chicago.

100 (below)

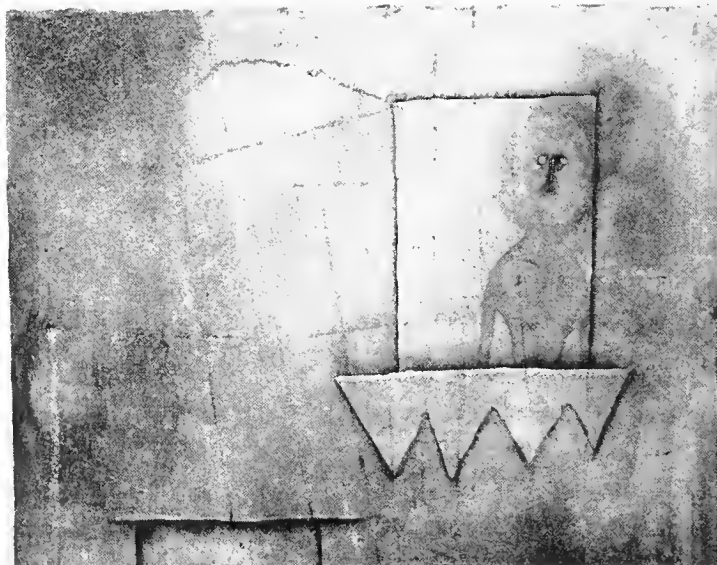
FEAR BEHIND THE WINDOW (ANGST HINTER FENSTER). 1929.

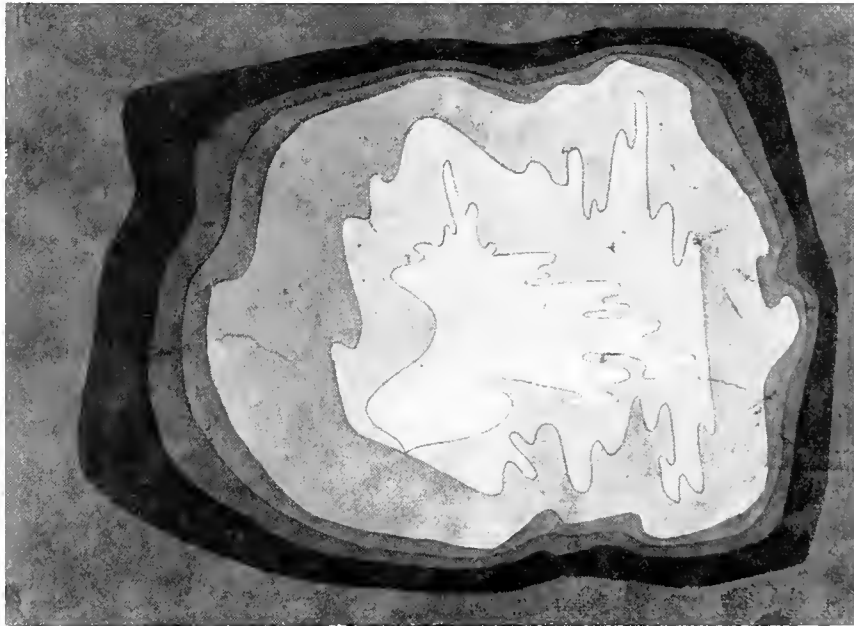
Watercolor on paper, 9⁵/₈ x 12³/₈" (24.5 x 31.3 cm.).

Signed c.l. "Klee"; inscribed on mount "S. CL. 1929 3. H. 28 Angst hinter Fenster".

Klee catalogue no. 1929, H. 28 (3).

Lent by Galerie Rosengart, Lucerne.





103 (above)
FRAGRANT ISLAND (WOHLRIECHENDE INSEL), 1929.
 Watercolor on paper, 9 x 12¼" (23 x 31 cm.).
 Signed u.l. "Klee"; inscribed on mount "1929".
 Klee catalogue no. 1929, OE 10.
 Lent by Galerie Beyeler, Basel.
 Provenance: Mrs. L. M. Maitland, Los Angeles.
 John Dean, Wilton, Connecticut.

101 (below)
STORM (STURM), 1929.
 Watercolor and ink on paper, 12 x 18" (30,5 x 45,5 cm.).
 Signed l.l. "Klee".
 Klee catalogue no. 1929, OE.8. (278).
 Collection Christoph and Andreas Vowinkel, Cologne.





104

CREATOR II (SCHÖPFER II). 1930.

Oil transfer drawing on paper mounted on board, 14½ x 18½" (36,8 x 47 cm.).

Signed l.r. "Klee"; inscribed on mount "1930 M 5 Schöpfer II".

Klee catalogue no. 1930, M 5 (35).

Collection Marian Willard Johnson, New York.

Provenance: Nierendorf Gallery, New York, 1946.



105

PROPHET. 1930.

Watercolor and colored paste on paper mounted on board.

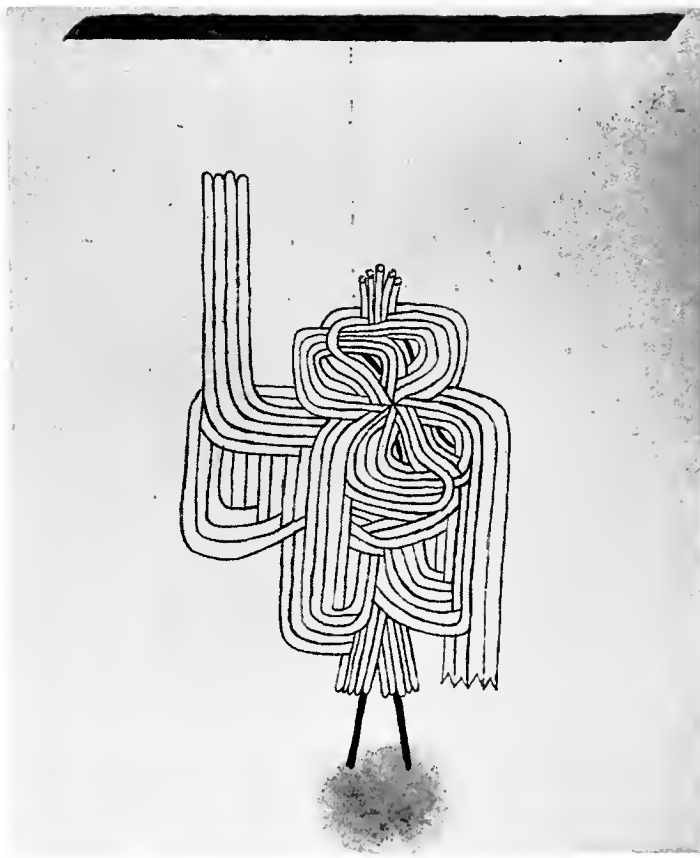
24¼ x 18½" (61.6 x 47 cm.).

Signed l.l. "Klee"; inscribed on mount "S.Cl 1930 0. 6. Prophet".

Klee catalogue no. 1930. 0. 6. (56).

Lent by Galerie Beyeler, Basel.

Provenance: F. K., Bern.



107

PHANTOM'S OATH (GESPENSTERSCHWUR). 1930.

Watercolor on paper mounted on board, 18½ x 14¾" (46.6 x 37.1 cm.).

Signed and inscribed u.r. "Gespenster Schwur Klee";

inscribed on board "III 1930. v. 3. Gespenster-Schwur".

Klee catalogue no. 1930. v. 3. (113).

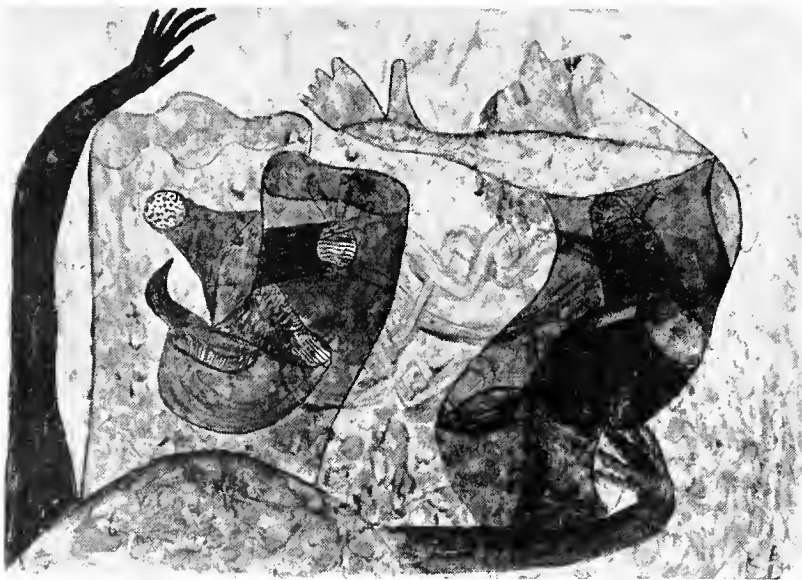
Collection Berner Kunstmuseum, Paul Klee-Stiftung.

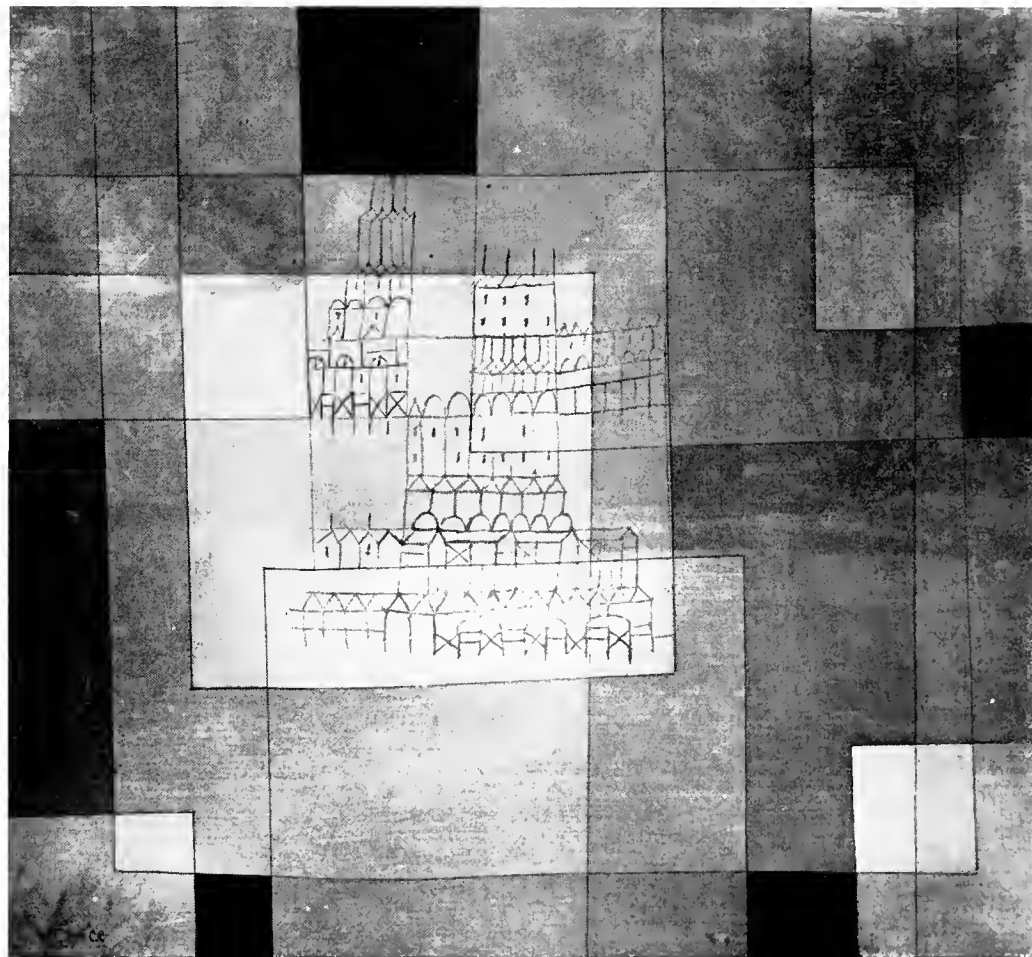
Provenance: the artist.



110 (above)
SOUVENIR OF ASSUAN (ERINNERUNG AN ASSUAN), 1930.
 Colored paste and watercolor on paper, 6 $\frac{3}{4}$ x 20 $\frac{3}{8}$ " (17,2 x 52,4 cm.).
 Signed c.r. "Klee"; inscribed on mount "1930. C.5. Erinnerung an Assuan".
 Klee catalogue no. 1930, C5 (185).
 Collection Walter C. Goodman, Belvedere, California.
 Provenance: Main Street Gallery, Chicago.

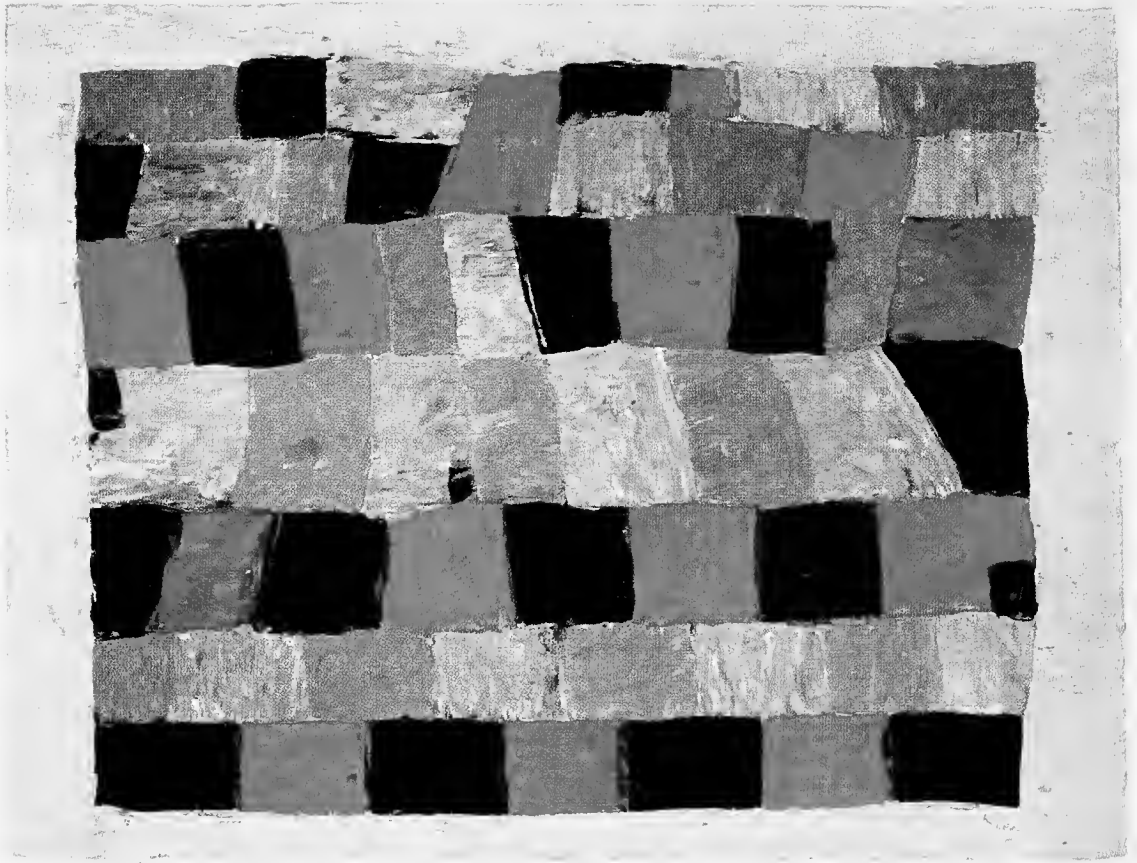
115 (below left)
WOMEN CATCHER (FRAUENFÄNGER), 1930.
 Watercolor and colored paste on paper mounted on board, 7 $\frac{1}{4}$ x 10 $\frac{3}{8}$ " (18,5 x 26,2 cm.).
 Signed l.r. "Klee"; inscribed on mount "1930 F.i Fänger".
 Klee catalogue no. 1930, F.i (221), as "(Fragen-) fänger". Inv. 777.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.





111 (below right)
FIRE CLOWN I (FEUERCLOWN I). 1930.
 Watercolor on paper, 8 $\frac{1}{4}$ x 6 $\frac{3}{4}$ " (21 x 17 cm.).
 Signed l.r. "Klee"; inscribed on mount "1930 d 5. Feuerclown I".
 Klee catalogue no. 1930, d 5 (195).
 Collection Mr. and Mrs. Benjamin Hertzberg, New York.
 Provenance: Gallery Berggruen, Paris.

108 (above)
POLYPHONIC ARCHITECTURE (POLYPHONE ARCHITEKTUR). 1930.
 Watercolor on muslin mounted on canvas, 16 $\frac{5}{8}$ x 18 $\frac{1}{4}$ " (42.2 x 46.1 cm.).
 Signed ll. "Klee".
 Klee catalogue no. 1930, W9 (130).
 Collection City Art Museum of St. Louis.
 Provenance: the artist, 1939.
 Nierendorf Gallery, New York, 1912.



106

RHYTHMICAL. MORE SEVERE AND FREE (RHYTHMISCHES. STRENGER UND FREIER). 1930.

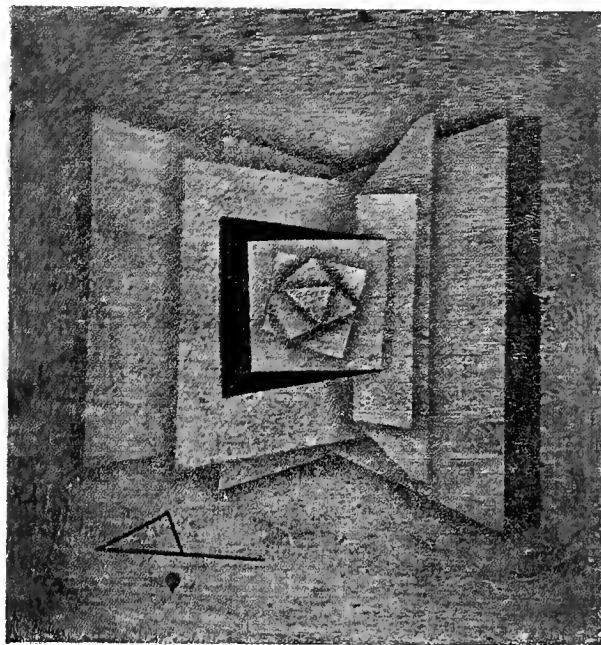
Colored paste on paper mounted on board, 18³/₈ x 24³/₄" (47,1 x 61,6 cm.).

Signed l.r. "Klee"; inscribed on mount "VIII 1930. O. 9. rhythmisches. strenger und freier".

Klee catalogue no. 1930, O. 9. (59).

Lent by Galerie Beyeler, Basel.

Provenance: Private Collection, Bern.



113

OPEN BOOK (OFFENES BUCH), 1930.

Varnished watercolor on white lacquer-primed canvas, 17⁷/₈ x 16³/₄" (45 x 42 cm.).

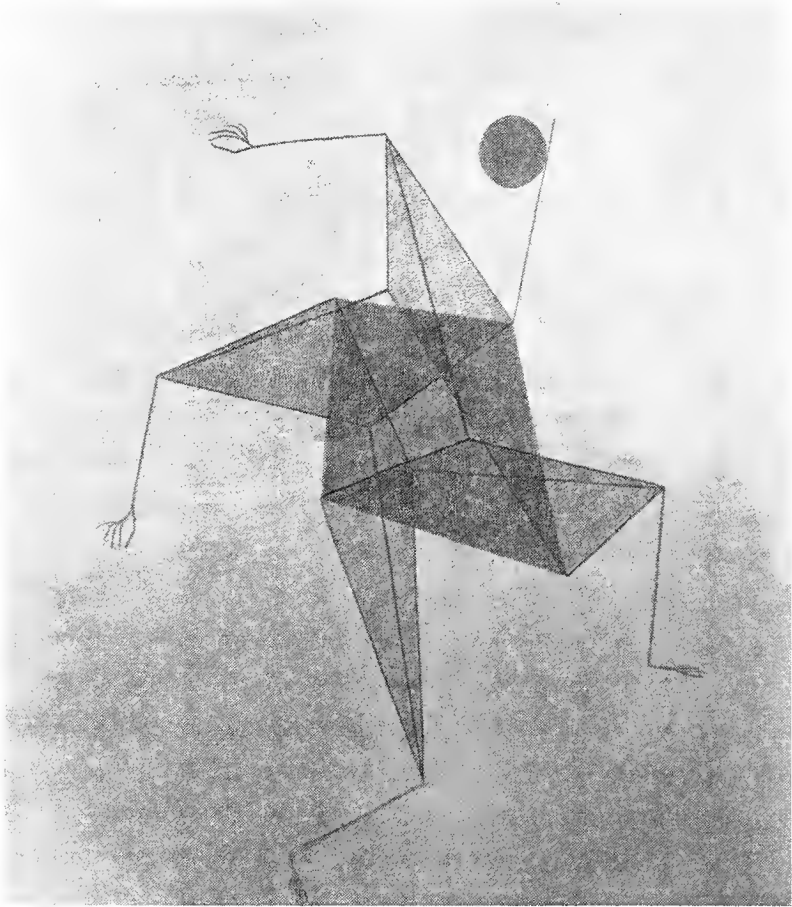
Signed LL, "Klee"; inscribed on stretcher "1930, E 6 'Offenes Buch' Klee".

Klee catalogue no. 1930, E 6 (206).

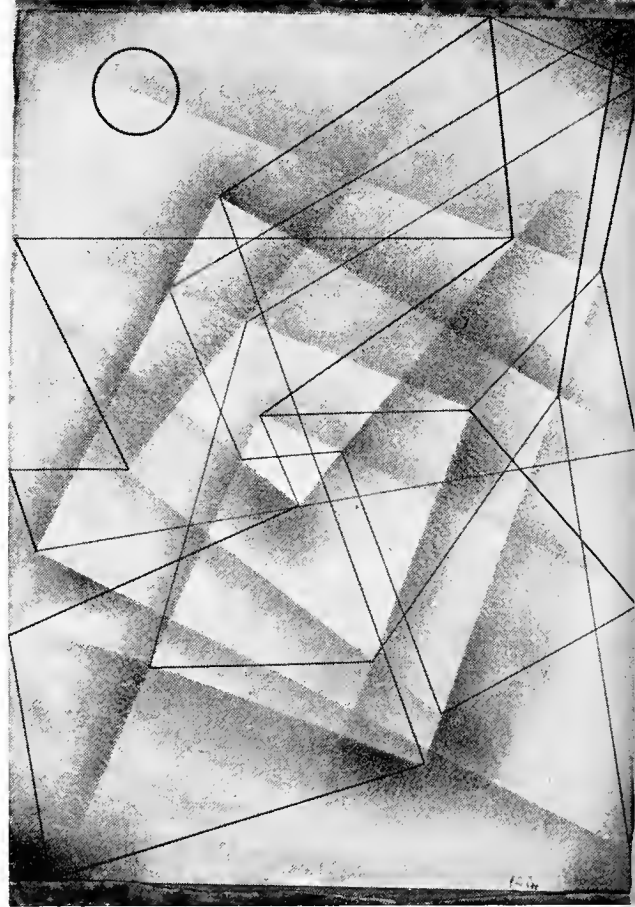
Collection The Solomon R. Guggenheim Museum, New York.

Provenance: Karl Nierendorf, New York.

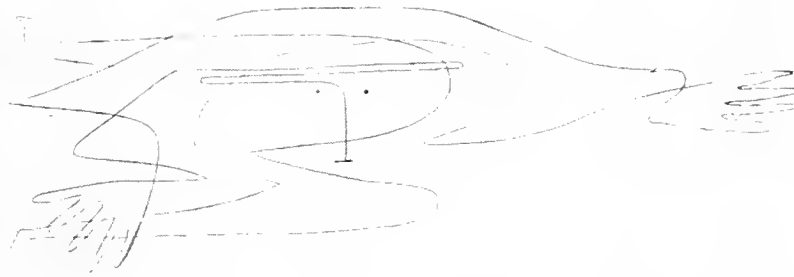
Estate of Karl Nierendorf, New York, 1948.



112
 DANCER (ON YELLOW) [TANZER (AUF GELB)], 1930.
 Varnished watercolor on cotton mounted on panel,
 17¼ x 15" (43.8 x 38.1 cm.).
 Signed l.c. "Klee".
 Klee catalogue no. 1930, E 4 (204).
 Collection Morton D. May, St. Louis.
 Provenance: Staempfli Gallery, New York.



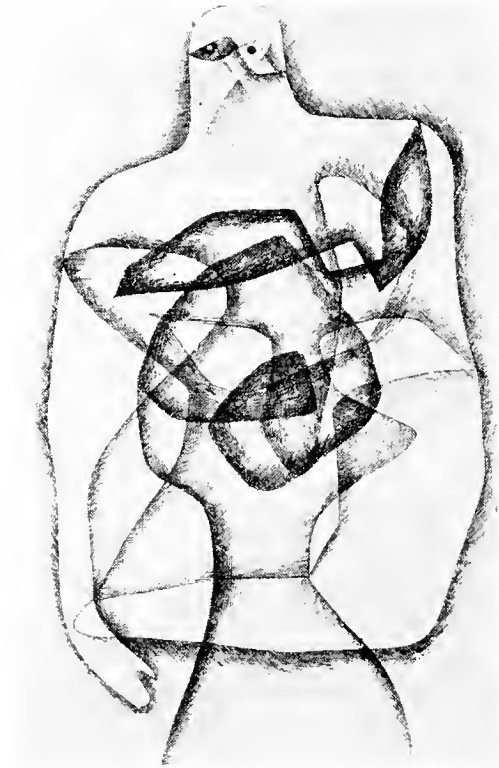
114
 PLANAR AND LINEAR POLYPHONY
 (POLYPHONIE VON FLÄCHIGEM UND LINEAREN), 1930.
 Ink and watercolor on paper mounted on board, 16½ x 11¾" (41 x 29 cm.).
 Signed l.r. "Klee"; inscribed on mount
 "1930 S.G. Polyphonie von Flächigem und linearen".
 Klee catalogue no. 1930, S 9 (219).
 Private Collection.
 Provenance: Karl Nierendorf.



116 (above)
 LYING AS SNOW (ALS SCHNEE LIEGEND), 1931.
 Ink on paper mounted on board, 12¼ x 18¾" (31,2 x 47,7 cm.).
 Signed l.r. "Klee"; inscribed on mount "1931. 10. als Schnee liegend".
 Klee catalogue no. 1931, 10.
 Collection The Solomon R. Guggenheim Museum, New York.
 Provenance: Karl Nierendorf, New York.
 Estate of Karl Nierendorf, New York, 1948.

117 (below)
 IN ANGEL'S KEEPING (IN ENGELSHUT), 1931.
 Ink on paper mounted on board, 16⅝ x 19⅜" (42,3 x 49,2 cm.).
 Signed l.r. "Klee"; inscribed on mount "1931. L. 15. in Engelshut".
 Klee catalogue no. 1931, L. 15 (55).
 Collection The Solomon R. Guggenheim Museum, New York.
 Provenance: Karl Nierendorf, New York.
 Estate of Karl Nierendorf, New York, 1948.





118(above)

FULL FIGURE (VOLLE FIGUR). 1931.

Ink and watercolor, 19¹/₈ x 12" (48.5 x 30.5 cm.).

Signed l.l. "Klee"; inscribed on mount "1931 M 7 voller Figur".

Klee catalogue no. 1931, M 7 (67).

Collection Rolf Stenersen, Oslo.

109(below)

GROUP W (GRUPPE W). 1930.

Ink and pencil, 9⁵/₈ x 12¹/₄" (24.5 x 31.2 cm.).

Signed u.l. "Klee"; inscribed on mount "1930. B. 6. Gruppe W".

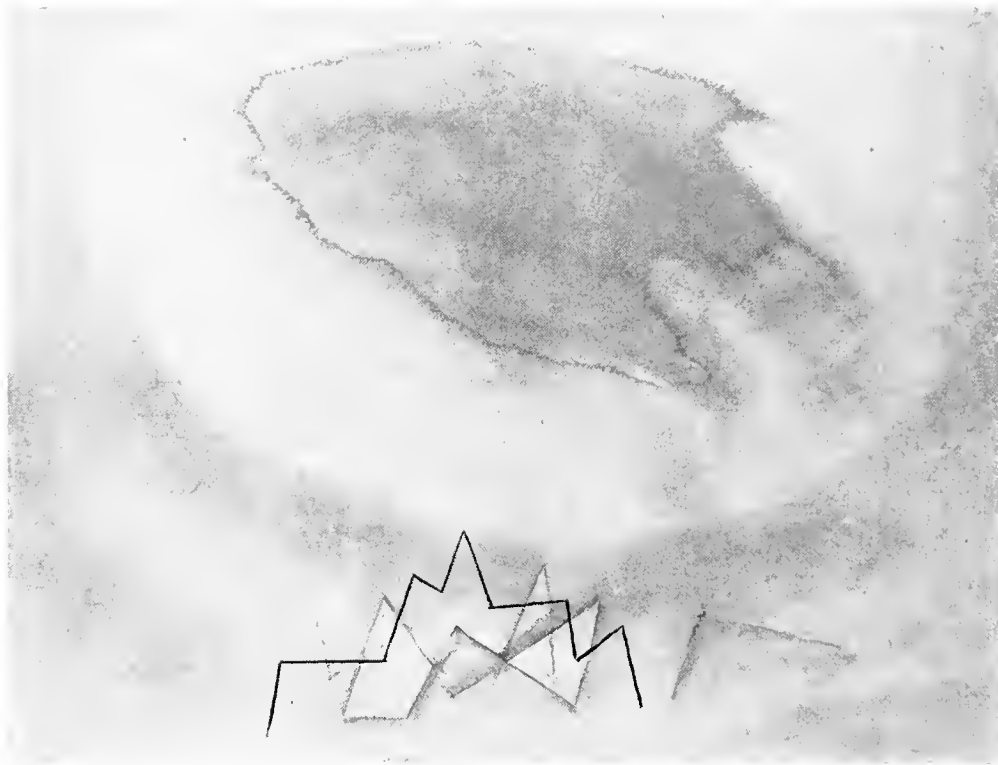
Klee catalogue no. 1930, B 6 (176).

Collection The Solomon R. Guggenheim Museum, New York.

Provenance: Karl Nierendorf, New York.

Estate of Karl Nierendorf, New York, 1948.

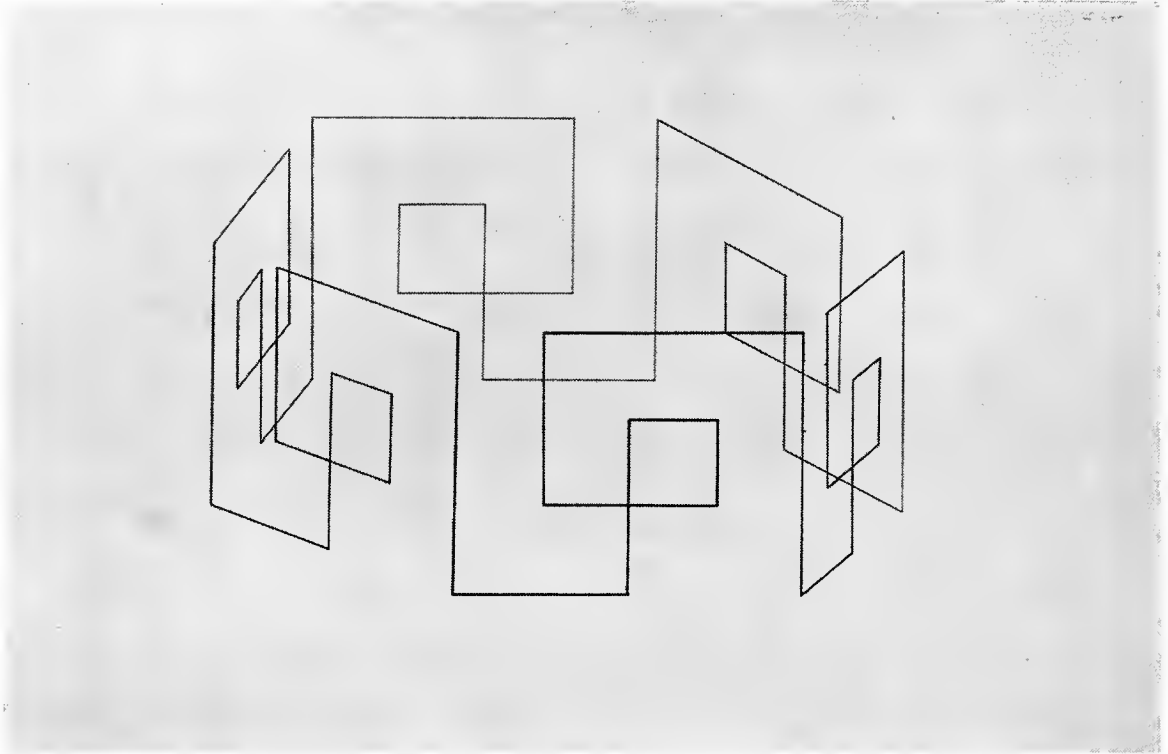




119 (above)
 DANGER OF LIGHTNING (BLITZ GEFÄHR), 1931.
 Watercolor on paper, 14¼ x 19" (36.8 x 48.3 cm.).
 Signed n.l. "Klee".
 Klee catalogue no. 1931, R 19 (159).
 Collection Mr. and Mrs. Henry T. Kneeland, Bloomfield, Connecticut.
 Provenance: Karl Nierendorf, New York.

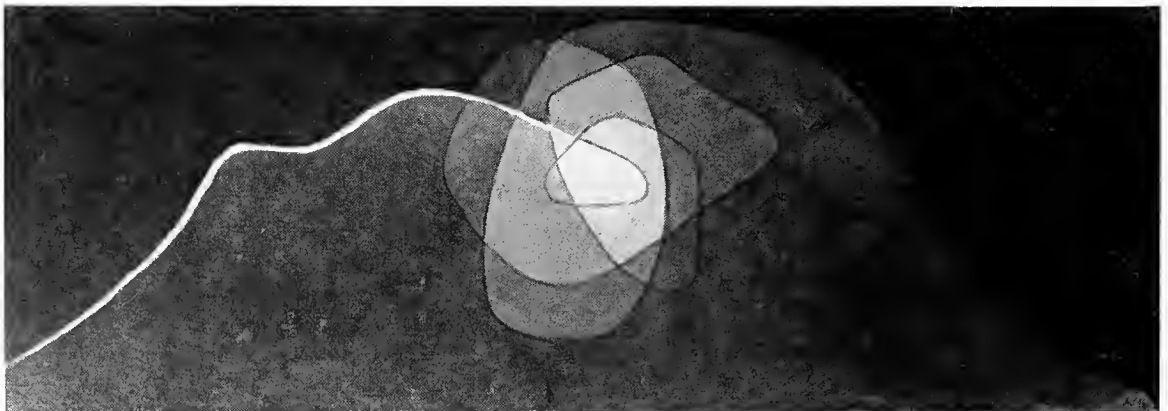
121 (below)
 SINCE EVERYTHING FLOWS (WEIL ALLES FLIESST), 1931.
 Watercolor on paper, 6¾ x 8¾" (16 x 22 cm.).
 Signed l.l. "Klee"; inscribed on mount "Weil alles Gliest".
 Collection Mr. and Mrs. Hans Neumann, Caracas.
 Provenance: D. J. Walter Kaesbach, Hemmenhofen.

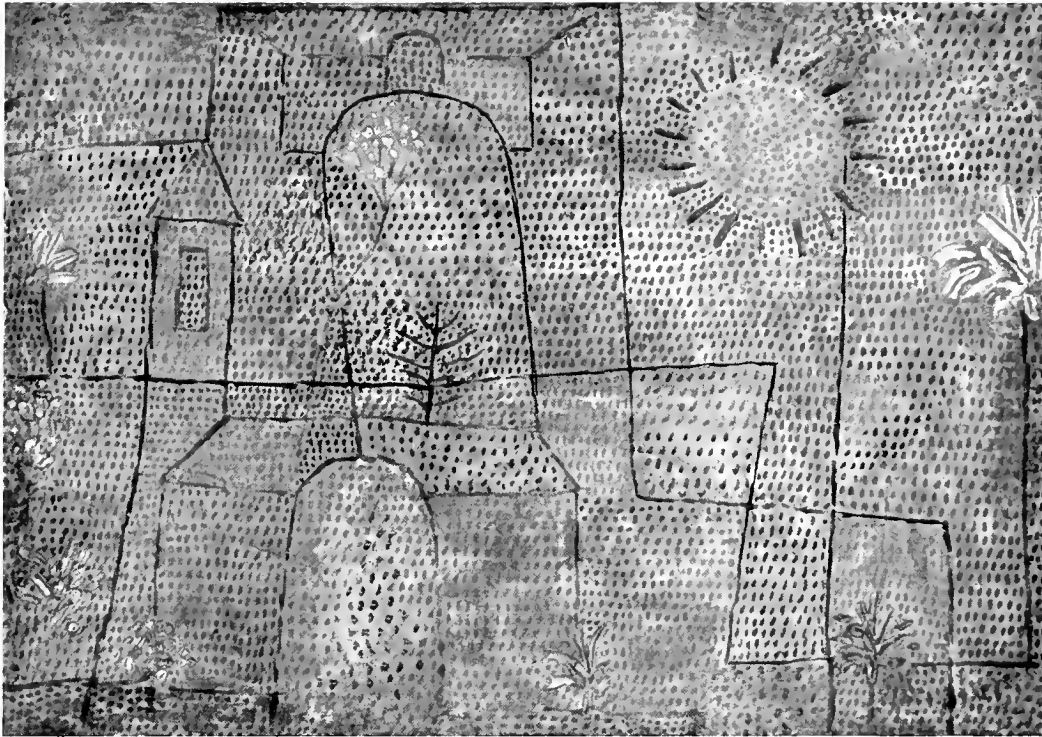




120 (above)
THEME CIRCULATING THROUGH 6 PLANES
 (THEMA ALS KREISLAUF DURCH 6 EBENEN), 1931.
 Ink on paper mounted on board, 19³/₄ x 25⁵/₈" (50.2 x 55.1 cm.).
 Signed u.r. "Klee"; inscribed on mount
 "1931, U 14 Thema als Kreislauf durch 6 Ebenen".
 Klee catalogue no. 1931, U 14 (214).
 Collection The Solomon R. Guggenheim Museum, New York.
 Provenance: Karl Nierendorf, New York.
 Estate of Karl Nierendorf, New York, 1948.

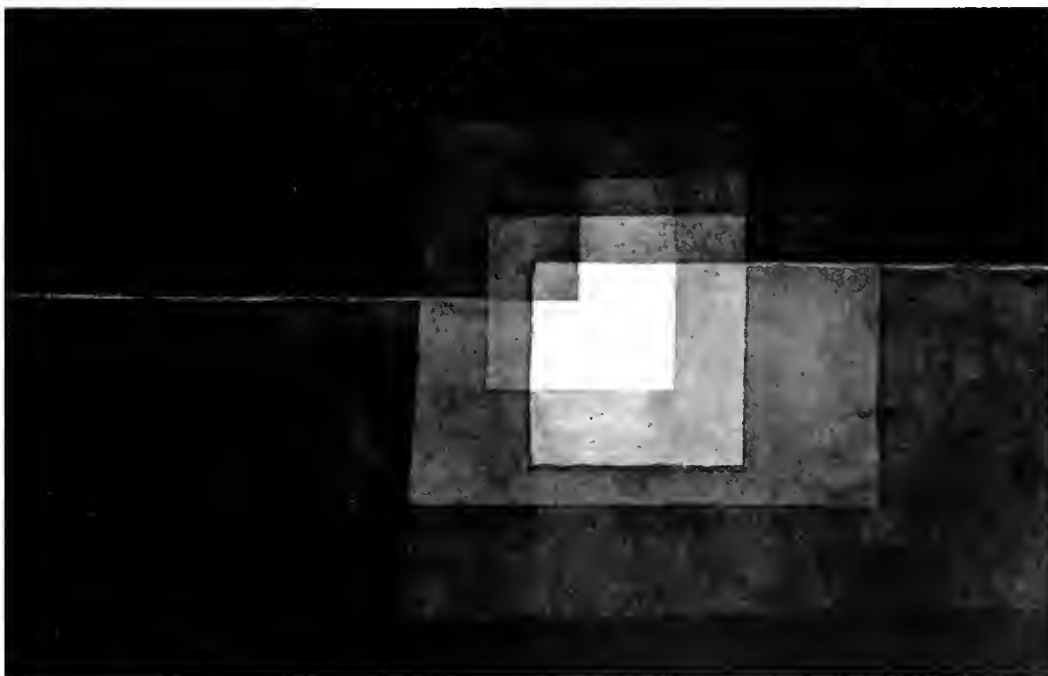
126 (below)
LOOSE COIL (LOSER KNÄUL), 1932.
 Watercolor on paper, 6⁵/₈ x 18³/₄" (16.8 x 47.6 cm.).
 Signed l.r. "Klee"; inscribed on mount "1932 v 12 loser Knäul".
 Klee catalogue no. 1932, v 12 (232).
 Collection The Solomon R. Guggenheim Museum, New York.
 Provenance: Karl Nierendorf, New York.
 Estate of Karl Nierendorf, 1948.





123 (above)
PLANTS IN THE YARD (PFLANZEN IM HOF), 1932.
 Oil and gouache on paper mounted on board, 14³/₄ x 21" (37.5 x 53.3 cm.).
 Signed n.l. "Klee".
 Klee catalogue no. 1932, K5 (25).
 Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.
 Provenance: the artist.
 Galka E. Scheyer, Hollywood, California.
 Estate of Galka E. Scheyer.

127 (below)
TWO WAYS (ZWEI GÄNGE), 1932.
 Watercolor on paper, 12¹/₄ x 18¹/₈" (31 x 48.5 cm.).
 Signed l.l. "Klee"; inscribed on mount "1932 x 16 Zwei Gänge".
 Klee catalogue no. 1932, v 16 (236).
 Collection The Solomon R. Guggenheim Museum, New York.
 Provenance: Karl Nierendorf, New York.
 Estate of Karl Nierendorf, 1948.



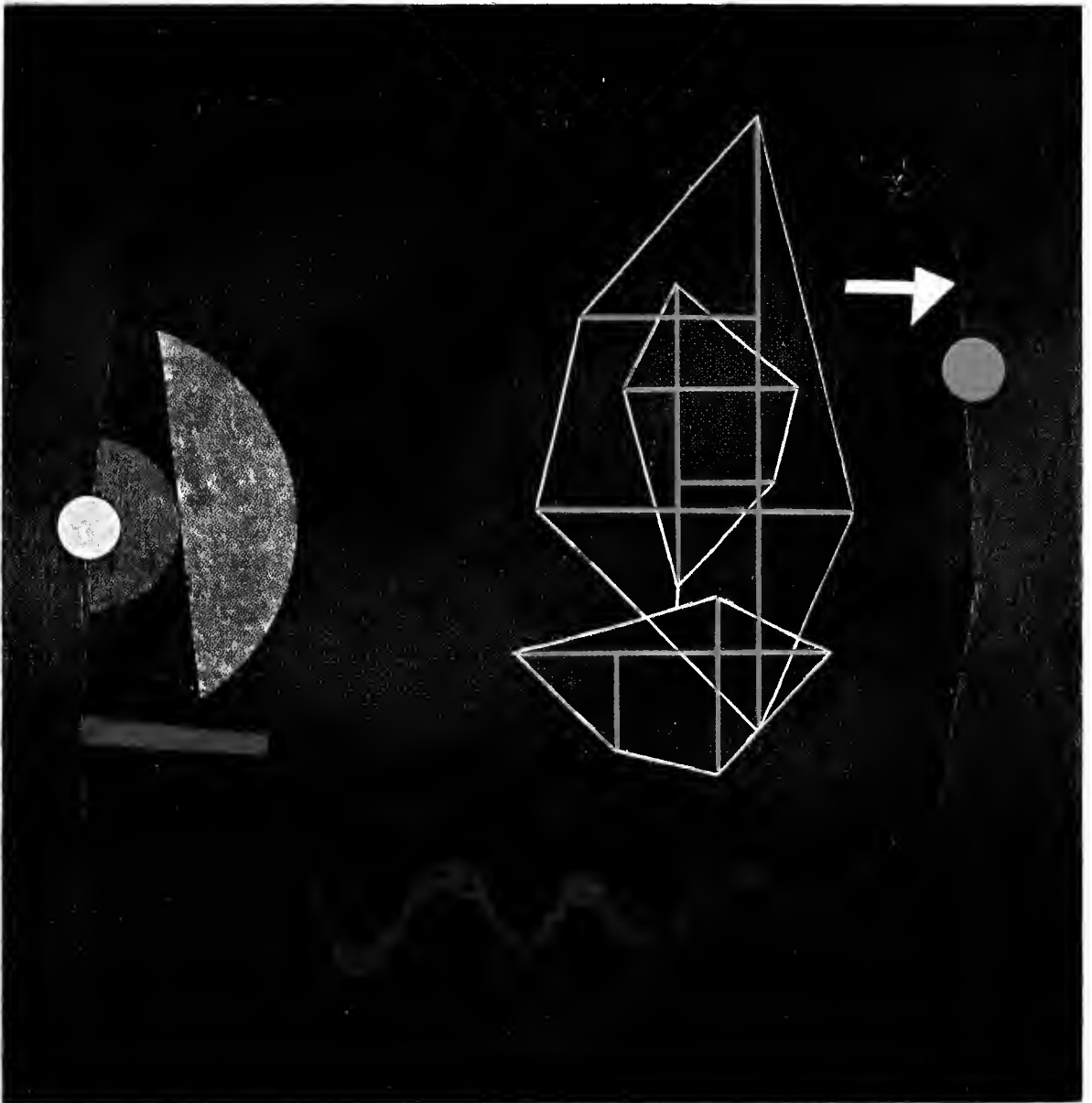
“New work is preparing itself; the demoniacal shall be melted into simultaneity with the celestial, the dualism shall not be treated as such, but in its complementary oneness. The conviction is already present. The demoniacal is already peeking through here and there and can't be kept down. For truth asks that all elements be present at once. It is questionable how far this can be achieved in my circumstances, which are only halfway favorable. Yet even the briefest moment if it is a good one, can produce a document of a new pitch of intensity.”

“...From prototype to archetype!”

“I welcome the fact that forces so diversely inspired are working together at our Bauhaus. I approve of the conflict between them if the effect is evident in the final product. To tackle an obstacle is a good test of strength, if it is a real obstacle... On the whole, there is no such thing as a right or a wrong; the work lives and develops through the interplay of opposing forces, just as in nature good and bad work together productively in the long run.”

“Thus he surveys with penetrating eye the finished forms which nature places before him. The deeper he looks, the more readily he can extend his view from the present to the past, the more deeply he is impressed by the one essential image of creation itself, as Genesis, rather than by the image of nature, the finished product. Then he permits himself the thought that the process of creation can today hardly be complete and he sees the act of world creation stretching from the past to the future. Genesis eternal!”

“The Picasso exhibition was...a great surprise. There is something of Matisse... Here is the painter of today.”



124

POSSIBILITIES AT SEA (MÖGLICHES AUF SEE), 1932.

Oil on canvas, 38 1/4 x 37 3/8" (97 x 95 cm.).

Signed i.r. "Klee".

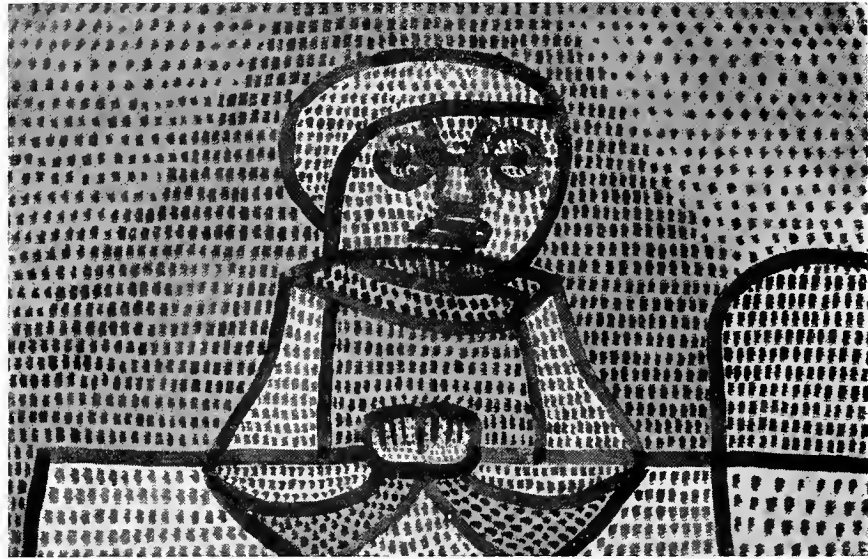
Klee catalogue no. 1932, K 6 (261).

Pasadena Art Museum, Galka E. Schever Blue Four Collection.

Provenance: the artist.

Galka E. Schever, Hollywood, California.

Estate of Galka E. Schever.



122 (above)

BOY AT TABLE (KNABE AM TISCH). 1932.

Watercolor and ink on paper, 11 $\frac{7}{8}$ x 18 $\frac{7}{8}$ " (30 x 48 cm.).

Signed n.r. "Klee".

Klee catalogue no. 1932, 19.

Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.

Provenance: the artist.

Galka E. Scheyer, Hollywood, California.

Estate of Galka E. Scheyer.

125 (below)

PUBLIC DUEL (ÖFFENTLICHES DUELL). 1932.

Watercolor and ink on tissue paper, 19 $\frac{1}{4}$ x 14 $\frac{1}{4}$ " (49 x 36,2 cm.).

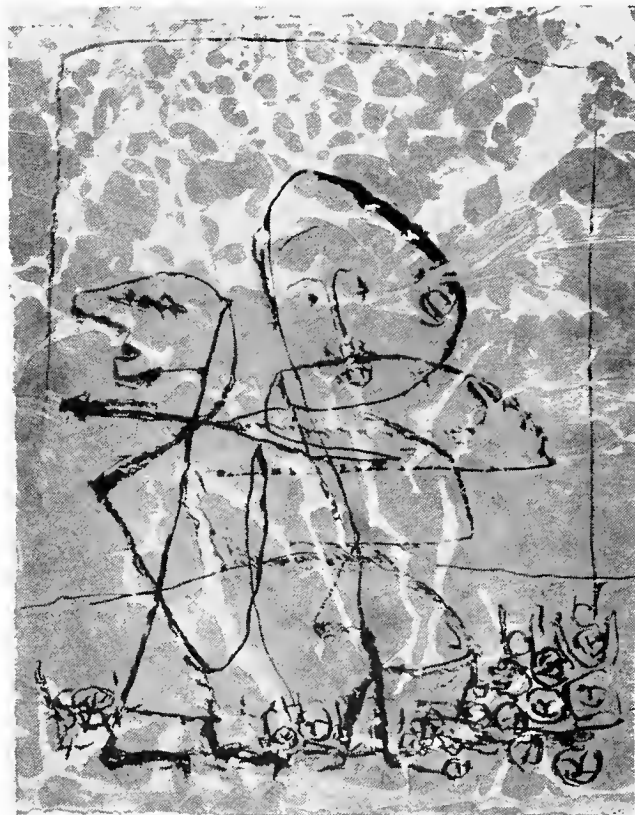
Signed n.r. "Klee": inscribed on mount "1932 qu 11 öffentliches Duell".

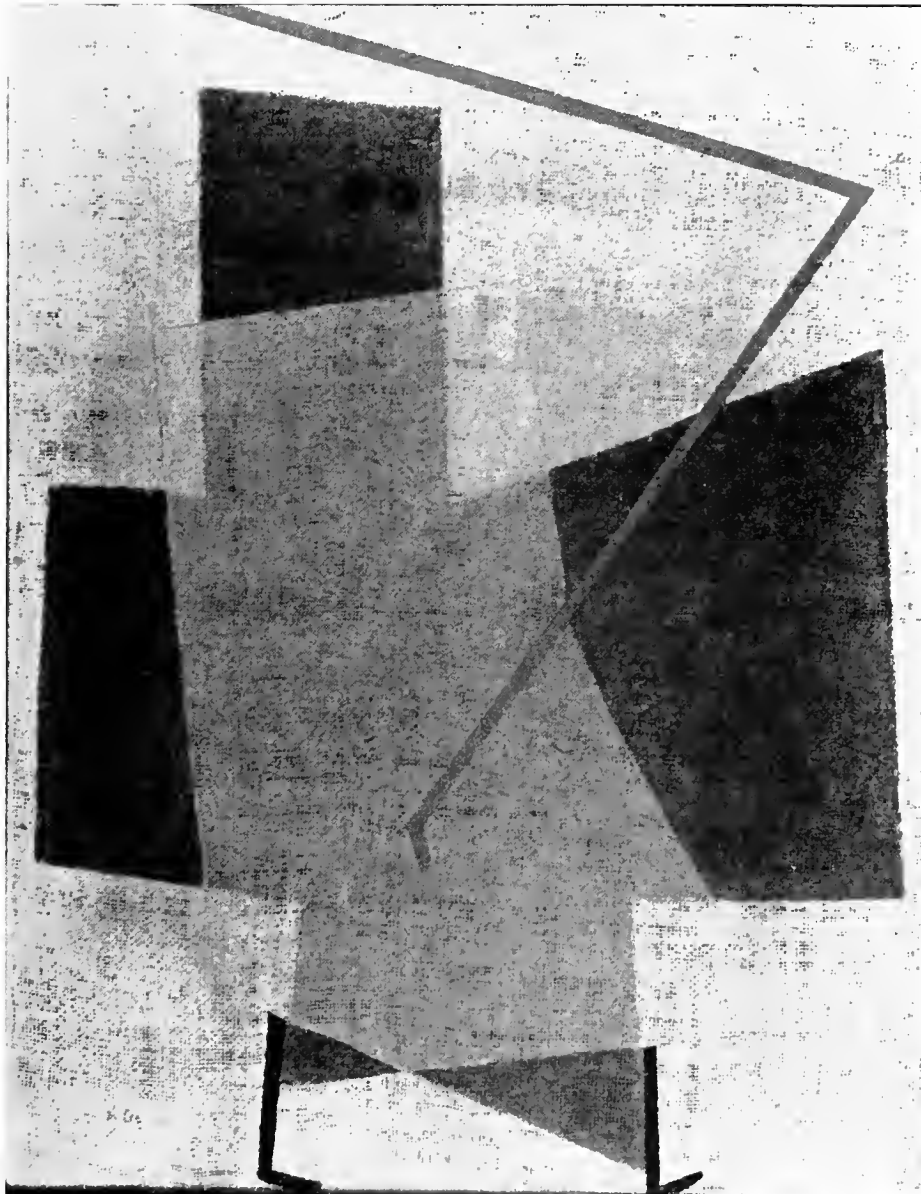
Klee catalogue no. 1932, qu 11 (131).

Collection The Solomon R. Guggenheim Museum, New York.

Provenance: Karl Nierendorf, New York.

Estate of Karl Nierendorf, New York.





128

THE STEP (DER SCHRITT), 1932.

Oil on burlap, 23 x 21⁷/₈" (71 x 55,5 cm.).

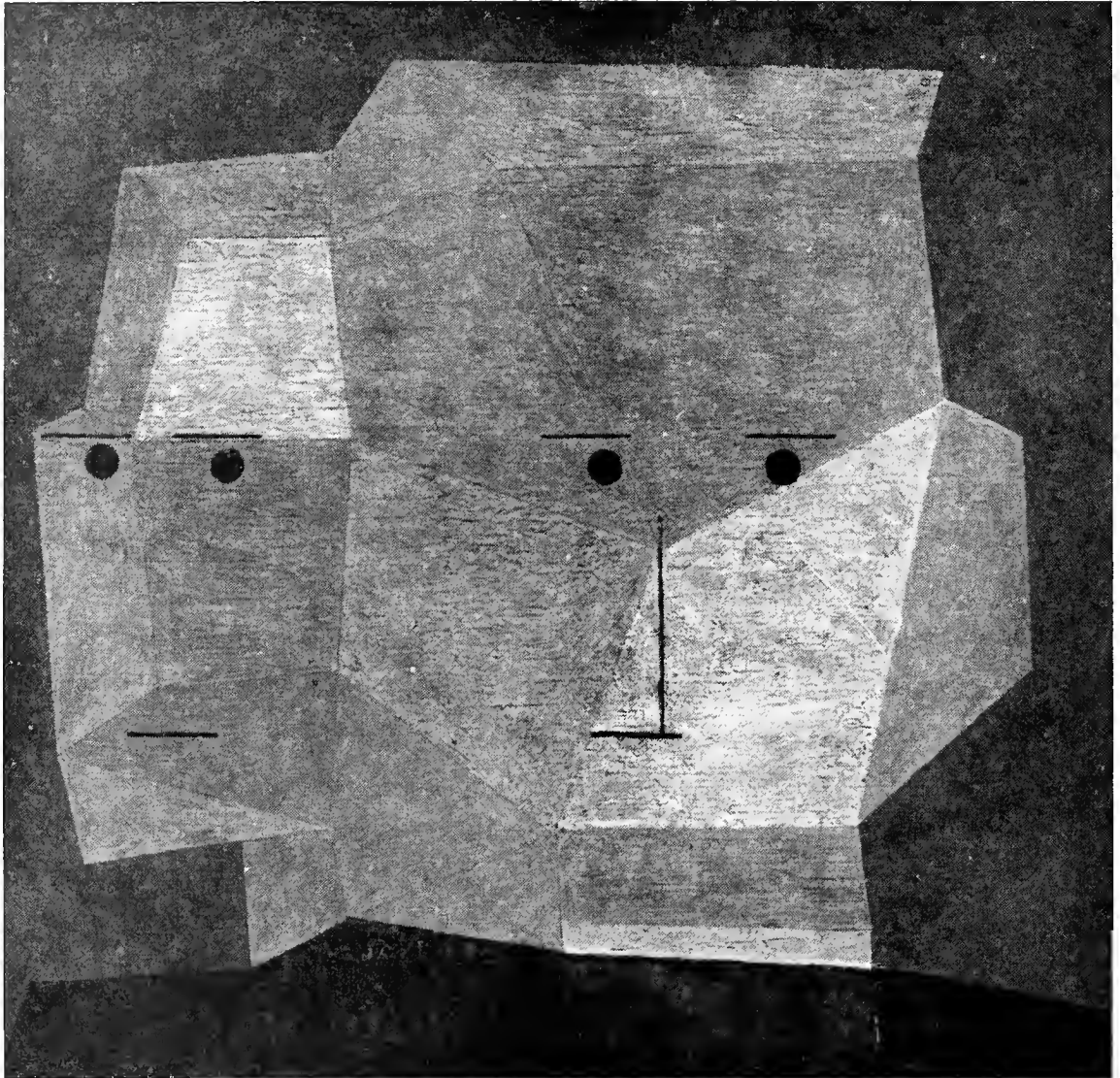
Signed ll. "Klee".

Klee catalogue no. 1932, Z 19 (319). Inv. 687.

Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.



129

TWO HEADS (ZWEI KÖPFE). 1932.

Oil on canvas, 31 $\frac{7}{8}$ x 33 $\frac{5}{8}$ " (81 x 85 cm.).

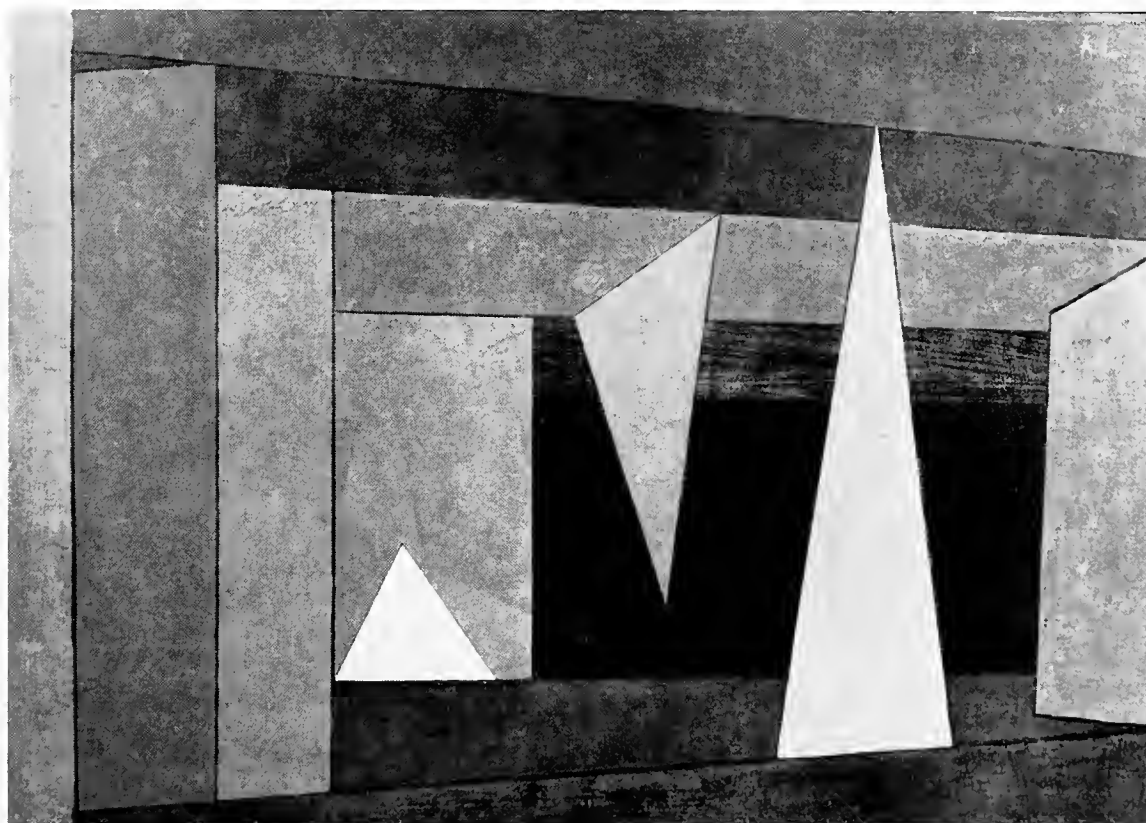
Signed u.r. "Klee".

Klee catalogue no. 1932, A. 12 (332).

Pasadena Art Museum, Galka E. Scheyer Blue Four Collection.

Provenance: the artist.

Galka E. Scheyer, Hollywood, California.



133

TRIANGLES ON THE SCENE (DREIECKE AUF DER SCENE), 1933.

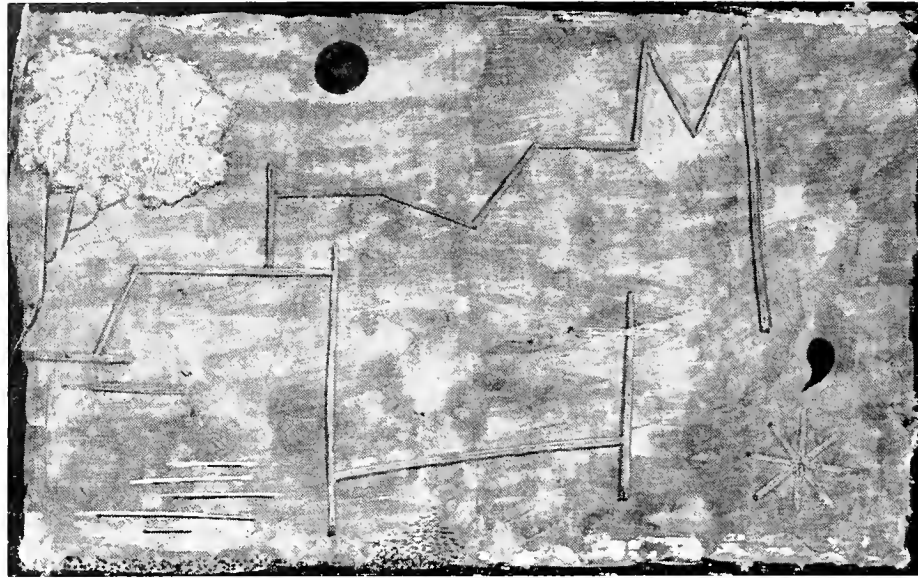
Watercolor, oil, egg tempera, on board, 14⁵/₈ x 20⁷/₈" (37 x 53 cm.).

Signed u.r. "Klee"; inscribed on reverse "1933 A 12 'Dreiecke auf der Scene' Klee".

Klee catalogue no. 1933, A 12 (312).

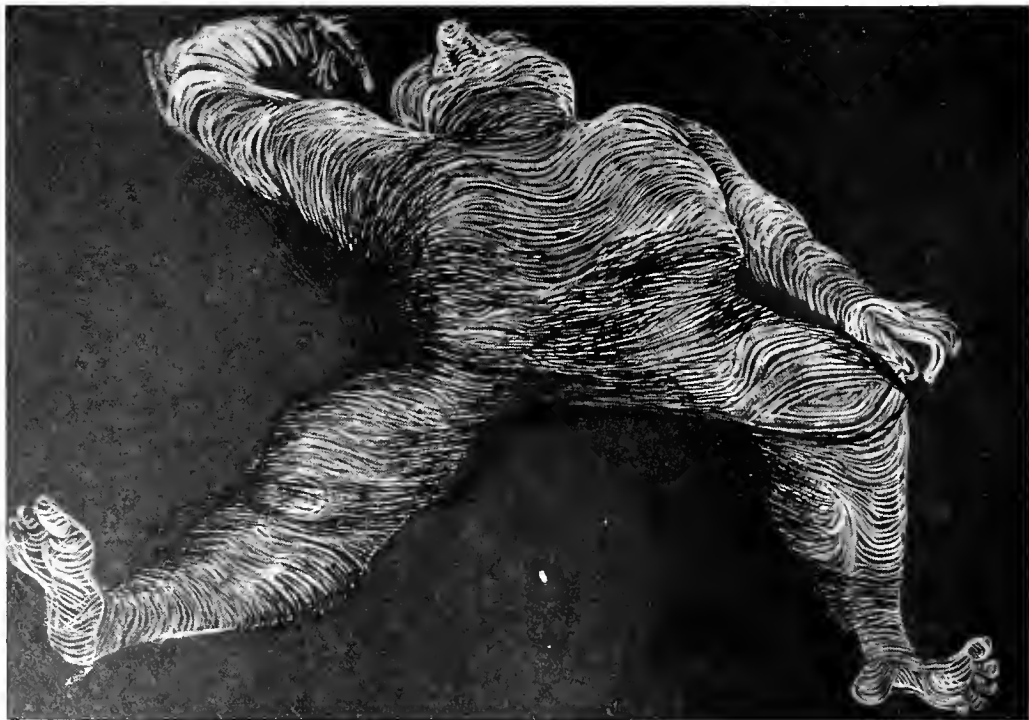
Collection Berner Kunstmuseum, Paul Klee-Stiftung.

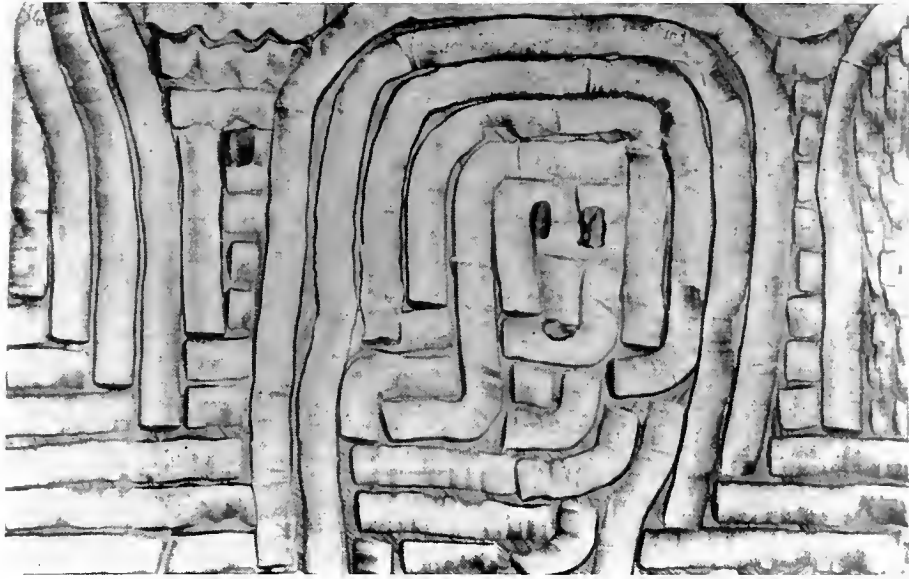
Provenance: the artist.



130 (above)
INITIAL LANDSCAPE (INITIAL LANDSCHAFT), 1932.
 Gouache on paper mounted on board, 8¼ x 127⁄8" (21 x 32.8 cm.).
 Not signed; inscribed on mount "1932 M 14 initial Landschaft".
 Klee catalogue no. 1932, M 14.
 Collection Dr. and Mrs. Robert B. Engle, San Marino, California.
 Provenance: Bertha Schaefer Gallery, New York.

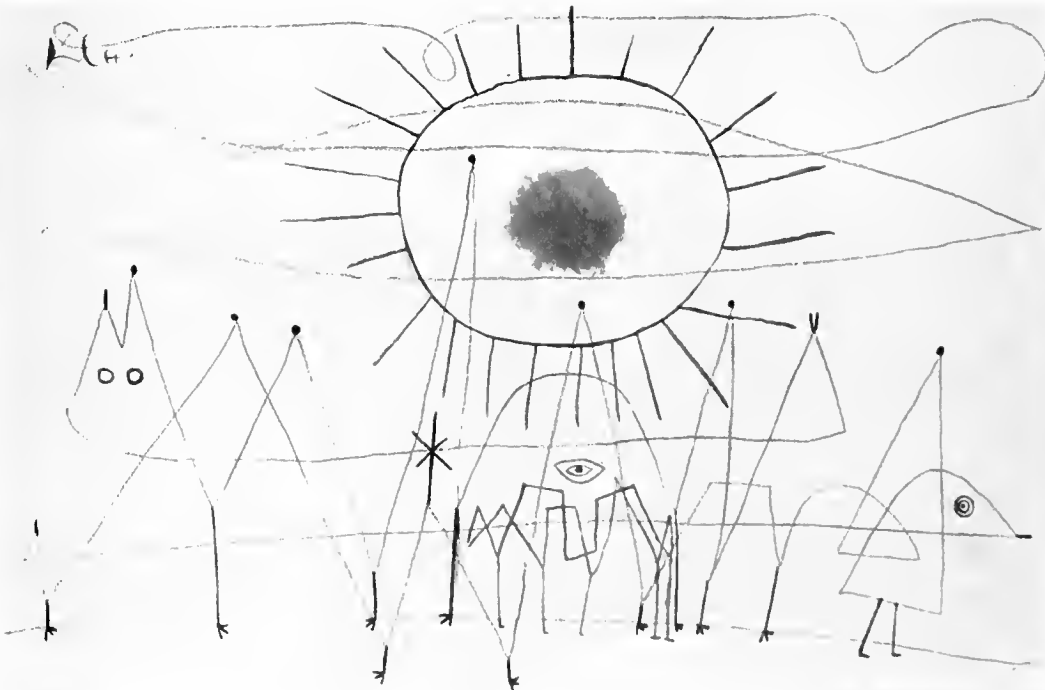
131 (below)
NUDE (WITH VOLUME) [AKT (AUF VOLUMEN)], 1933.
 Watercolor on newspaper, 95⁄8 x 14" (24.5 x 35.5 cm.).
 Signed n.r. "Klee"; inscribed on mount "1933 N 8 Akt (auf Volumen)".
 Klee catalogue no. 1933, N 8 (68).
 Lent by Galerie Beyeler, Basel.
 Provenance: Richard S. Davis, London.

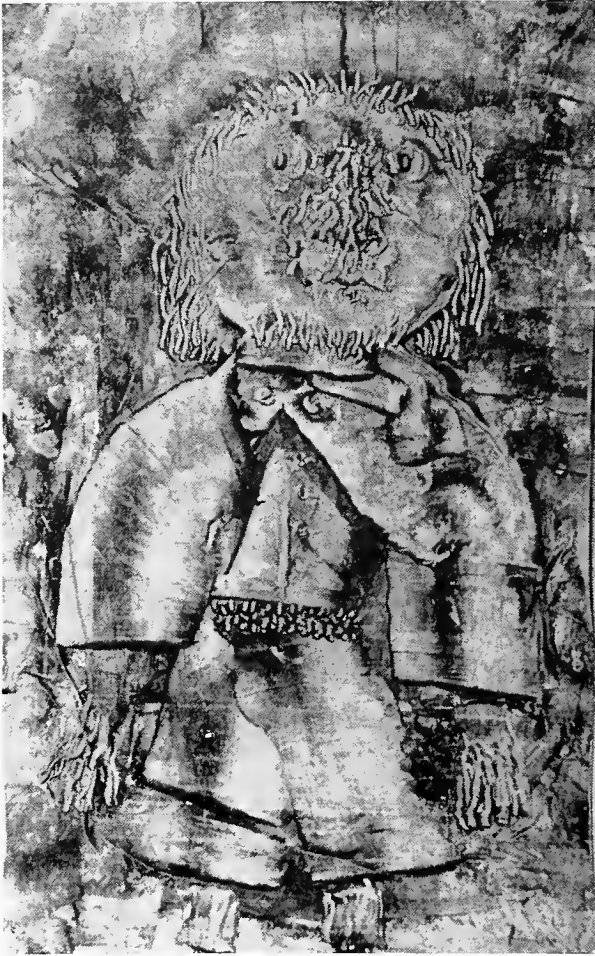




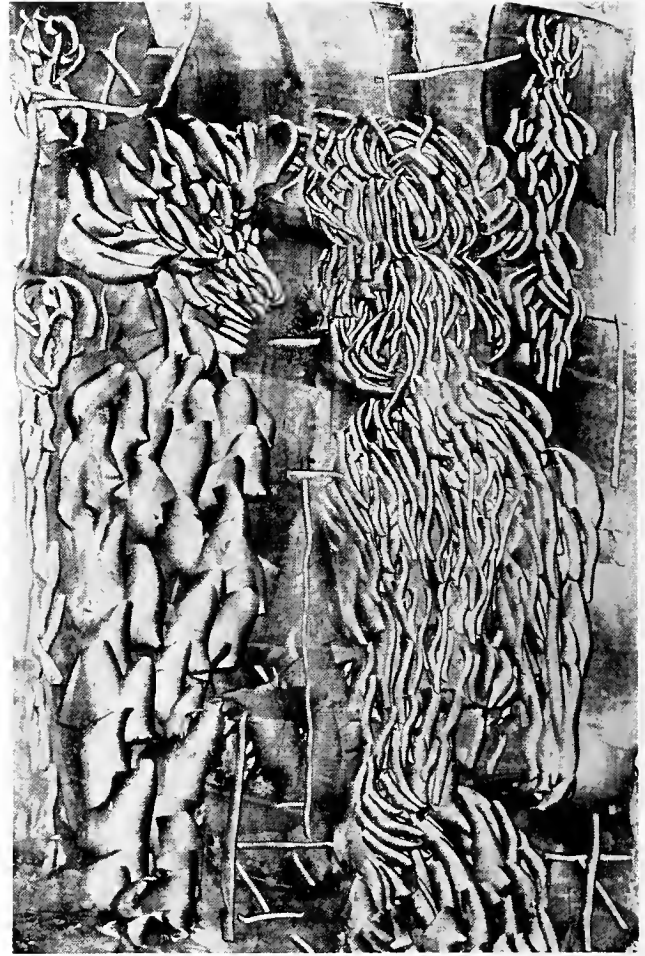
132 (above)
 SPIRIT OF THE VAULT (GEIST DES GEWÖLBES). 1933.
 Watercolor on paper, 8 $\frac{1}{8}$ x 12 $\frac{7}{8}$ " (20.5 x 32.5 cm.).
 Signed u.l. "Klee"; inscribed on mount "1933 Z.12 Geist des Gewölbes".
 Klee catalogue no. 1933, Z 12 (292).
 Collection Mr. and Mrs. Hans Neumann, Caracas.
 Provenance: Charles E. Slatkin, New York.

138 (below)
 CATTLE SUNNING (DIE HERDE SONNT SICH). 1931.
 Pencil and watercolor, 12 $\frac{1}{4}$ x 19" (31.1 x 48.2 cm.).
 Signed u.l. "Klee"; inscribed on mount "1934 L 3 die Herde Sonnt Sich".
 Klee catalogue no. 1931, L 3 (43).
 Collection F. C. Schang, New York.
 Provenance: Galerie Louise Leiris, Paris.





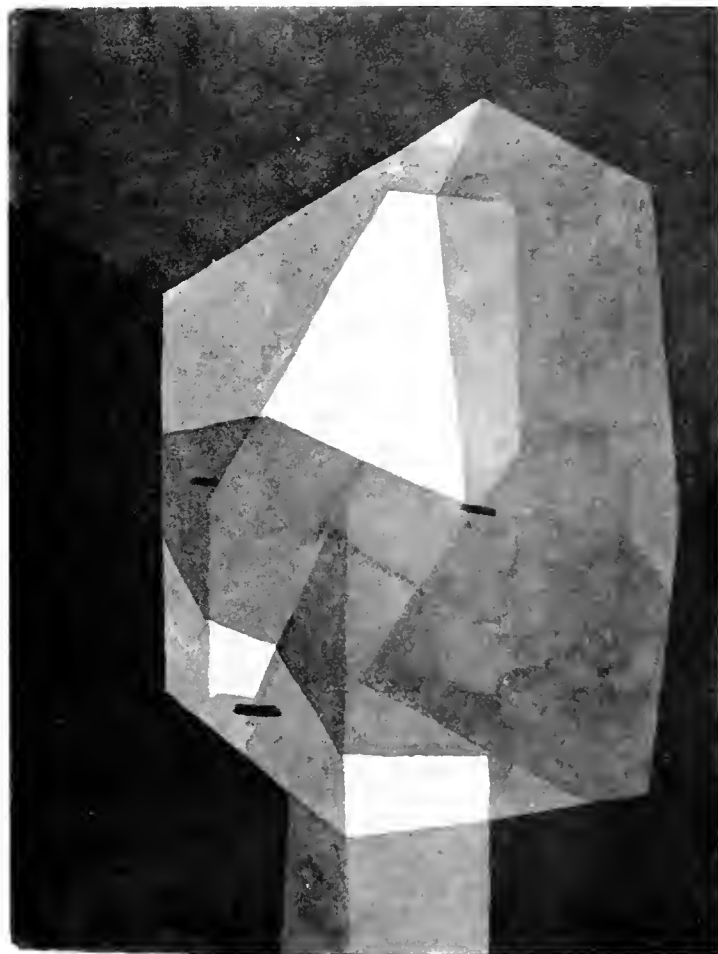
131
PEASANT DWARF (BAUERNZWERG). 1933.
Colored paste on paper mounted on board, 17 $\frac{3}{8}$ x 10 $\frac{1}{2}$ " (44 x 26,5 cm.).
Signed l.r. "Klee"; inscribed on mount "1933 E 14 Bauernzwerg".
Klee catalogue no. 1933, E 14 (394).
Collection Berner Kunstmuseum, Paul Klee-Stiftung.
Provenance: the artist.



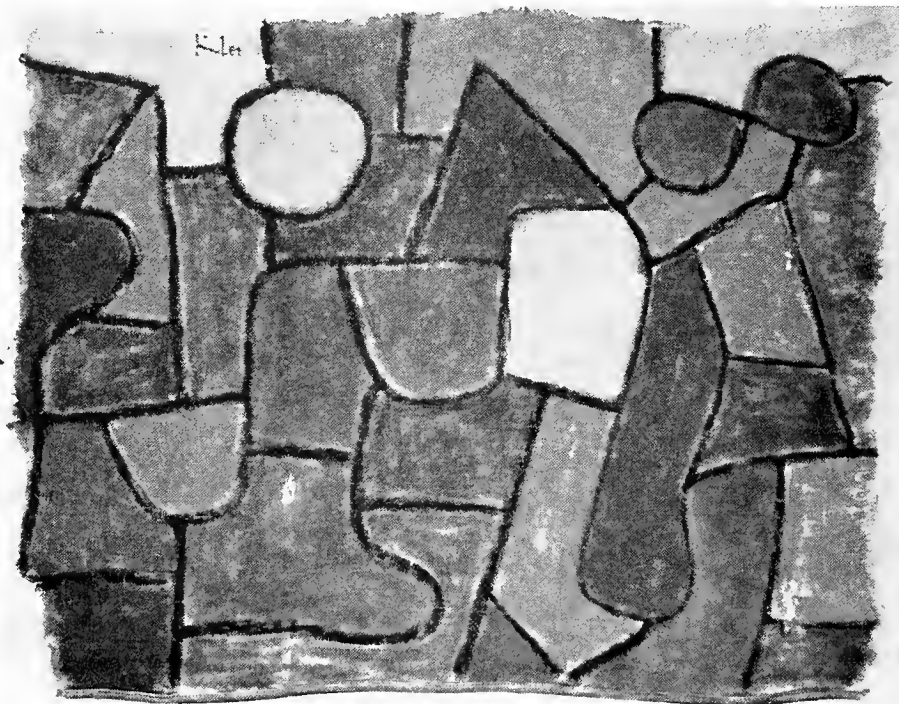
135
IN THE SCULPTOR'S STUDIO (IM BILDHAUERATELIER). 1933.
Colored paste on paper, 18 $\frac{3}{8}$ x 12 $\frac{1}{4}$ " (48 x 31 cm.).
Signed u.r. "Klee"; inscribed on reverse "1933 e 15 im Bildhaueratelier".
Klee catalogue no. 1933, e 15 (395).
Collection Rolf Stenersen, Oslo.



136
 A NEGRO CHILD DOES NOT UNDERSTAND THE SNOW
 (EIN NEGERKIND VERSTEHT DEN SCHNEE NICHT), 1933.
 Watercolor on paper, 16³/₄ x 11³/₄" (42.5 x 29.9 cm.).
 Signed u.r. "Klee".
 Klee catalogue no. 1933, G9 (129).
 Collection Mr. and Mrs. Arnold H. Maremont, Winnetka, Illinois.
 Provenance: Saïdenberg Gallery, New York.

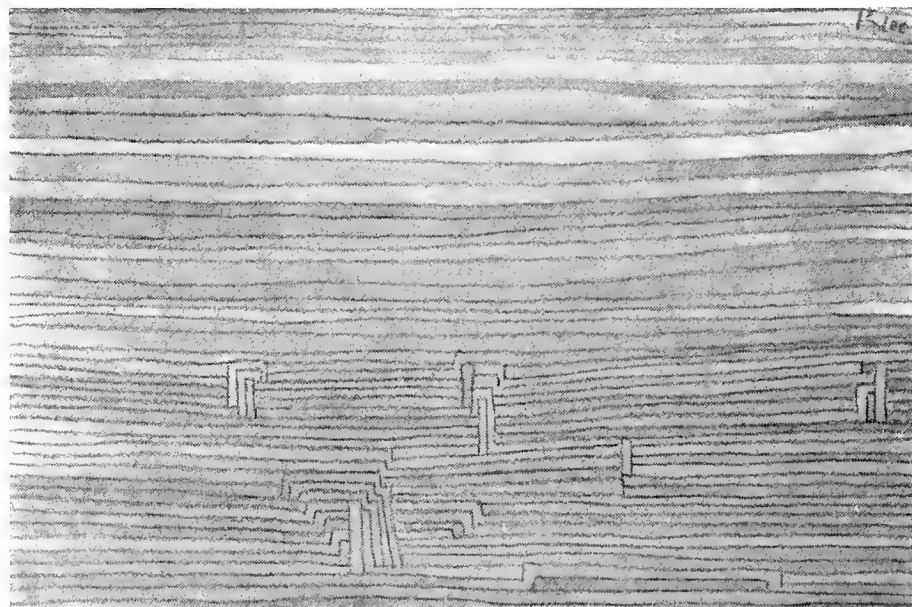


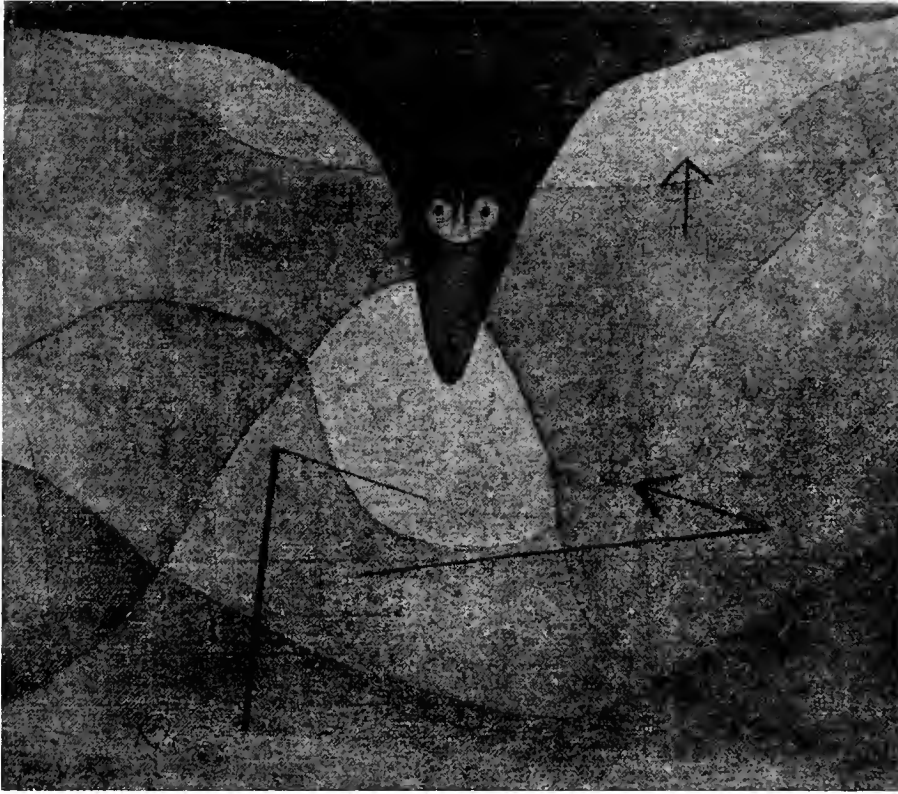
141
 ROUGHLY HEWN HEAD (GROBGESCHMITTENER KOPF), 1935.
 Watercolor on paper mounted on board, 12¹/₂ x 9¹/₂" (31.6 x 24 cm.).
 Signed u.l. "Klee"; inscribed on mount "H 1935 K2 grobgeschmittener Kopf".
 Klee catalogue no. 1935, K 2 (22).
 Collection F. C. Schang, New York.
 Provenance: J. B. Neumann, New York.



137 (above)
LATE GLOW (SPÄTES GLÜHEN), 1934.
 Pastel on damask mounted on board, 10⁷/₈ x 13³/₈" (27,5 x 34 cm.).
 Signed u.l. "Klee"; inscribed on mount "1934 K 9 spätes Glühen".
 Klee catalogue no. 1934, K 9 (29). Inv. 785.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

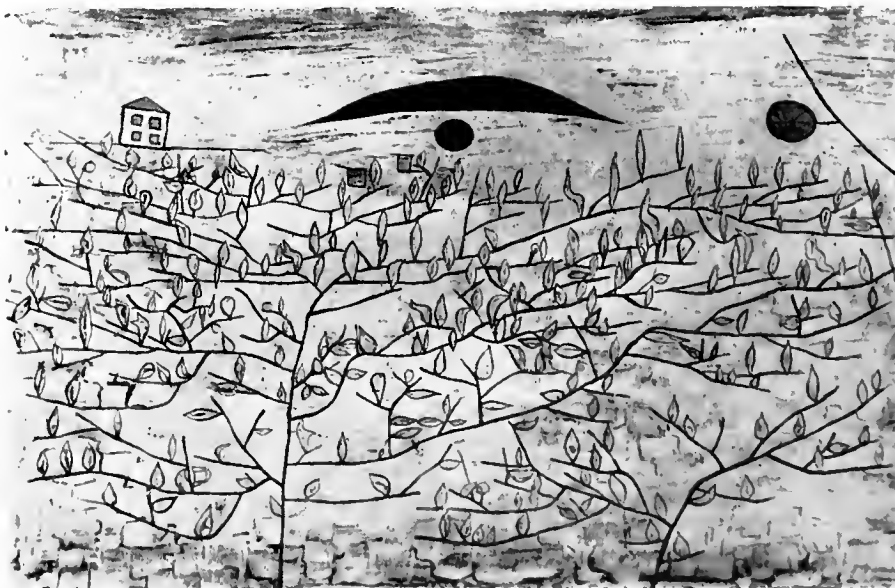
139 (below)
REMINANTS IN THE PLANE (ÜBERRESTE IN DER EBENE), 1934.
 Watercolor and pencil on paper, 8¹/₈ x 12¹/₄" (20,6 x 31,1 cm.).
 Signed u.r. "Klee"; signed on reverse "1934, L.15".
 Klee catalogue no. 1934, L.15 (55).
 Collection Ursula and Frank Laurens, Cincinnati.
 Provenance: J. B. Neumann, New York.

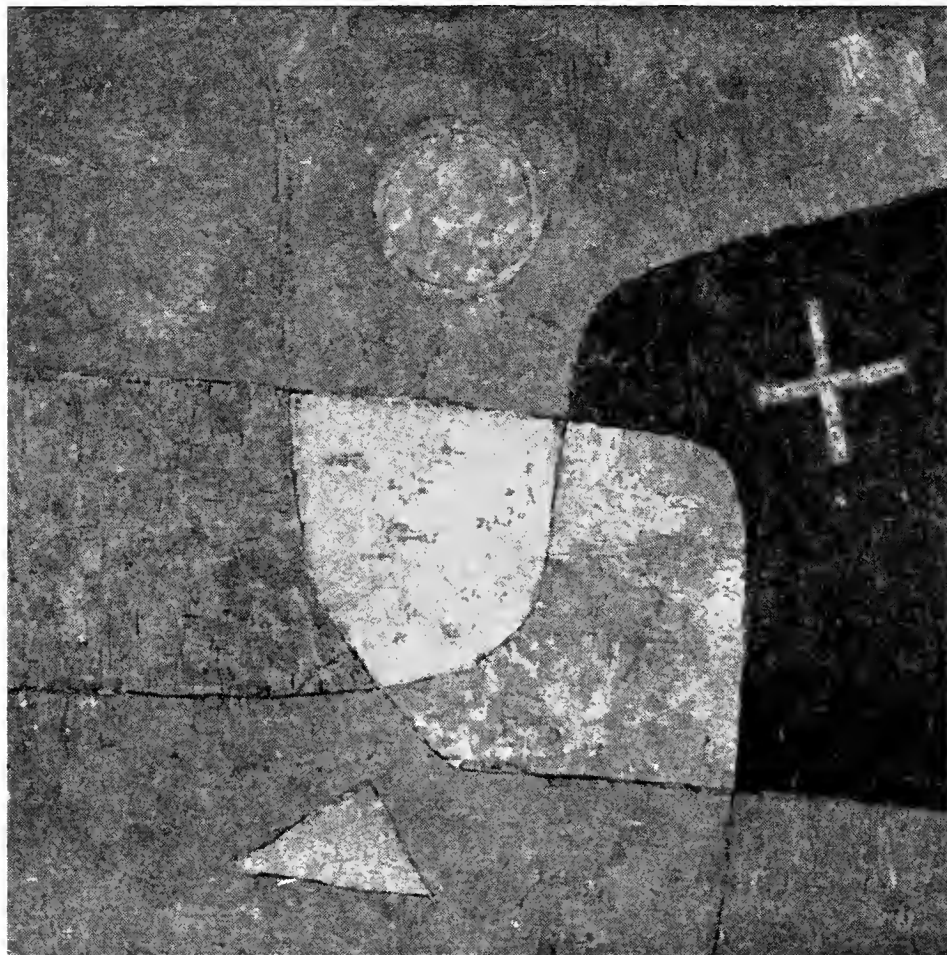




143 (above)
 AVIATIC EVOLUTION (AVIATISCHE EVOLUTION), 1934.
 Watercolor on canvas, 16½ x 19½" (42 x 49.5 cm.).
 Signed l.l. "Klee".
 Klee catalogue no. 1934, U 16 (216).
 Collection City Art Museum of St. Louis, gift of Morton D. May.
 Provenance: Nierendorf Gallery, New York.
 Paul Kantor Gallery, Los Angeles.
 Mrs. Gerald Breckenridge, Beverly Hills.

140 (below)
 LANDSCAPE WITH ACCENTS (LANDSCHAFT MIT ACCENTEN), 1931.
 Watercolor and colored paste on paper, 12¼ x 19" (31 x 48.1 cm.).
 Signed u.r. "Klee"; inscribed on mount "V 1934 T 15 Landschaft mit Accenten".
 Klee catalogue no. 1934, T 15 (195).
 Collection Berner Kunstmuseum, Paul Klee-Stiftung.
 Provenance: the artist.





141

ANGEL IN THE MAKING (ENGEL IM WERDEN), 1934.

Oil on wood, 20 $\frac{1}{8}$ x 20 $\frac{1}{8}$ " (50,7 x 50,7 cm.).

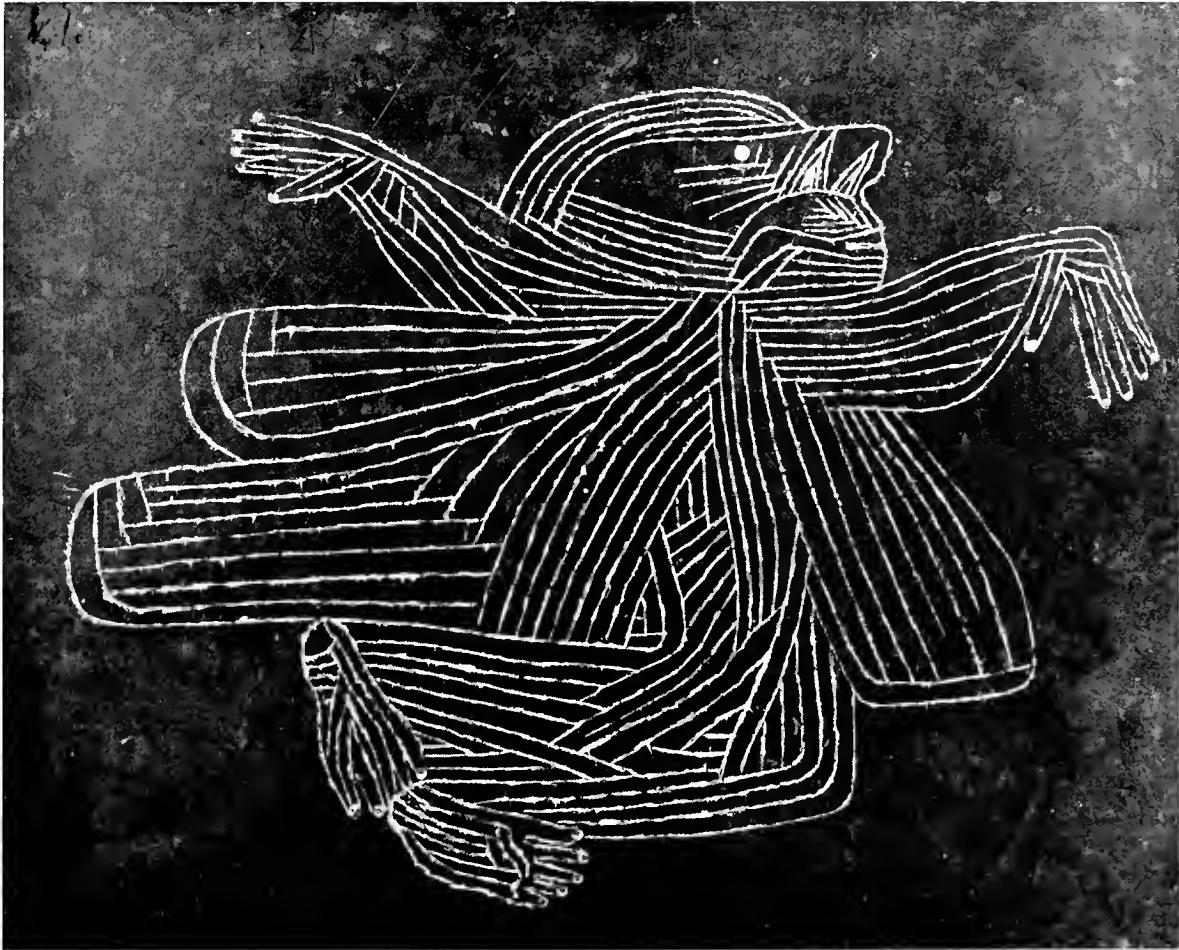
Inscribed on reverse "1934 U 4 Engel im Werden Klee" and on stretcher "1934 U 4 'Engel im Werden' Klee".

Klee catalogue no. 1934. U 4 (204). Inv. 1138.

Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.



142

THE CREATOR (DER SCHÖPFER), 1931.

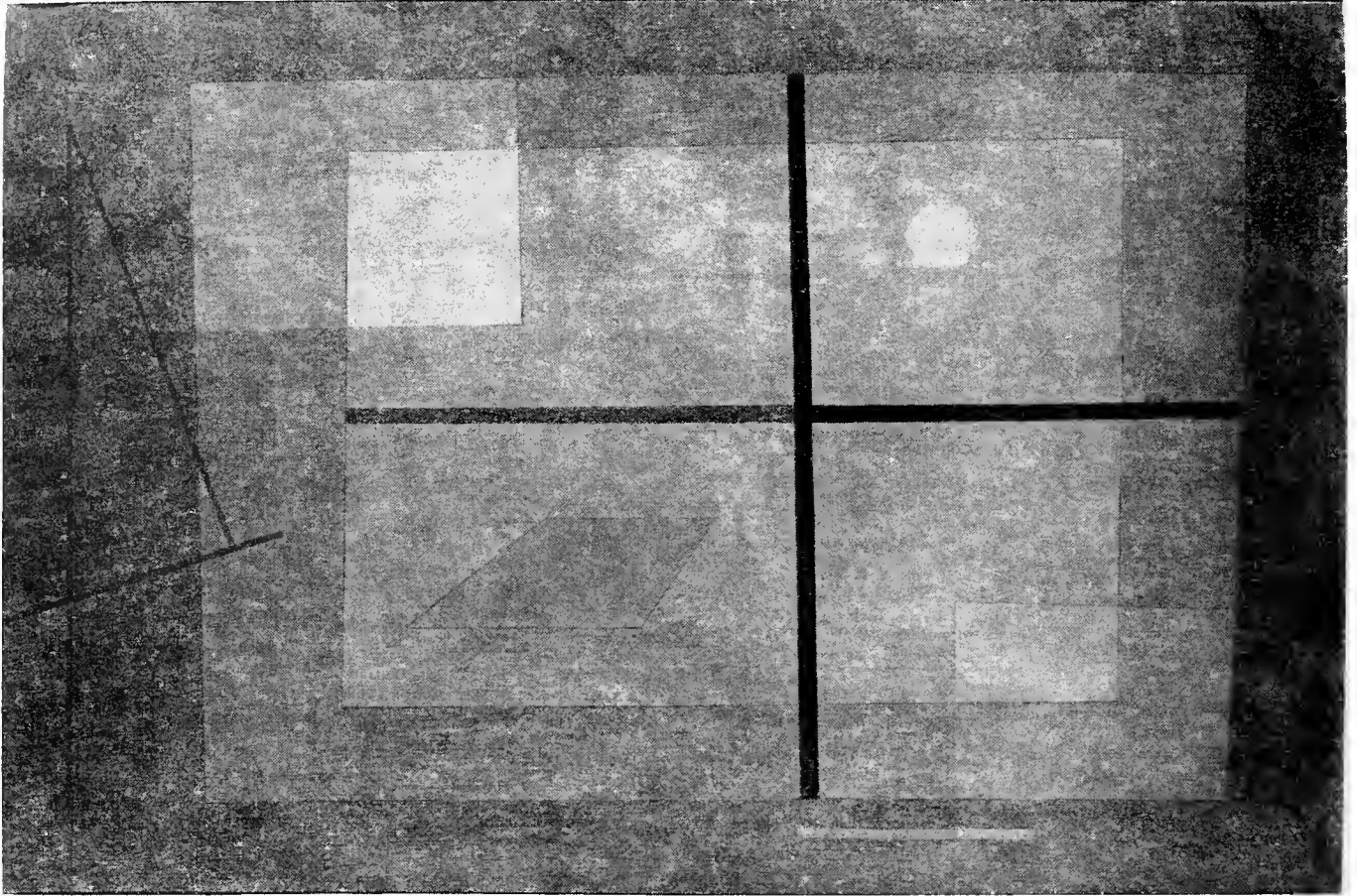
Oil on canvas, 16⁷/₈ x 21¹/₄" (43 x 54 cm.).

Signed u.l. "Klee"; inscribed on stretcher "1913 U 13 'Der Schöpfer' Klee".

Klee catalogue no. 1931, U 13 (213).

Collection Berner Kunstmuseum, Paul Klee-Stiftung.

Provenance: the artist.



145

BUT THE RED ROOF (ABER DAS ROTE DACH), 1935.

Tempera on burlap, 23⁵/₈ x 35¹/₂" (60 x 90 cm.).

Signed u.l. "Klee".

Klee catalog no. 1935. (113).

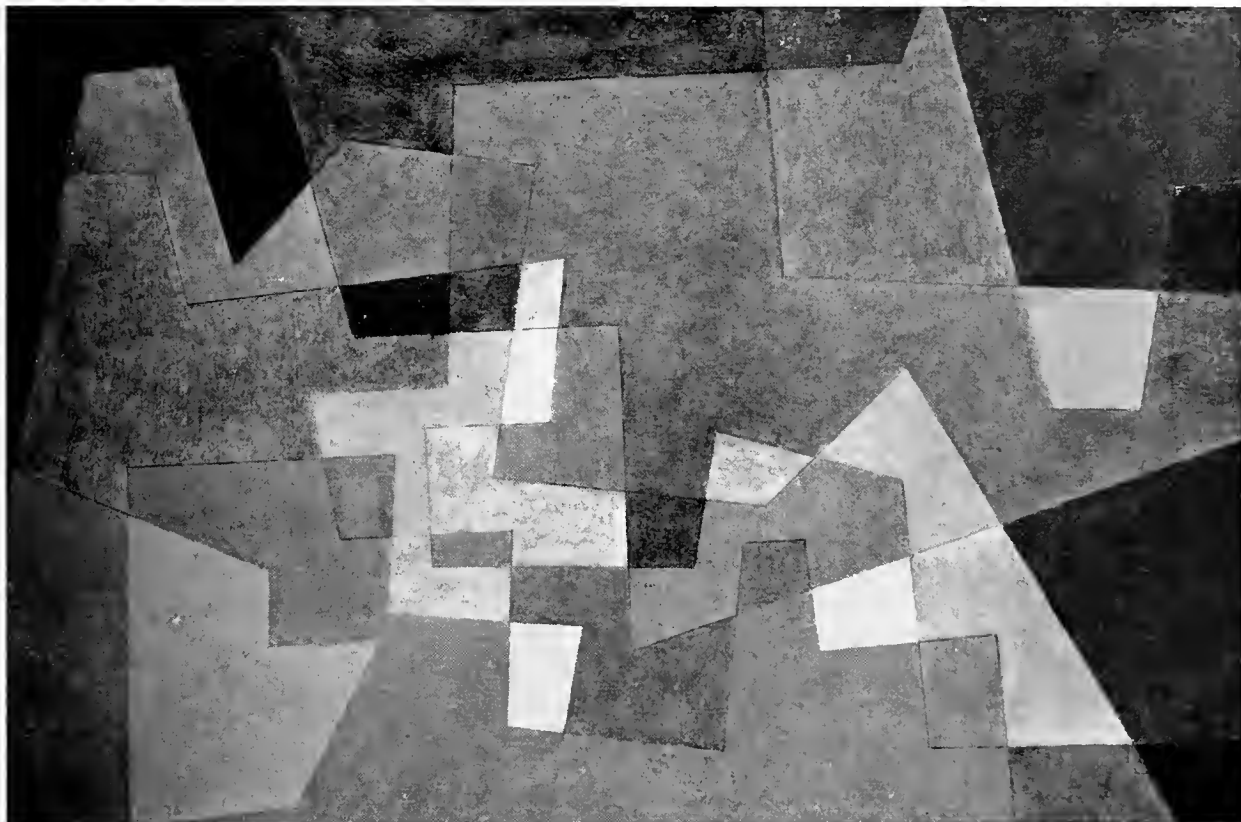
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Provenance: Galka E. Scheyer, Hollywood, California.

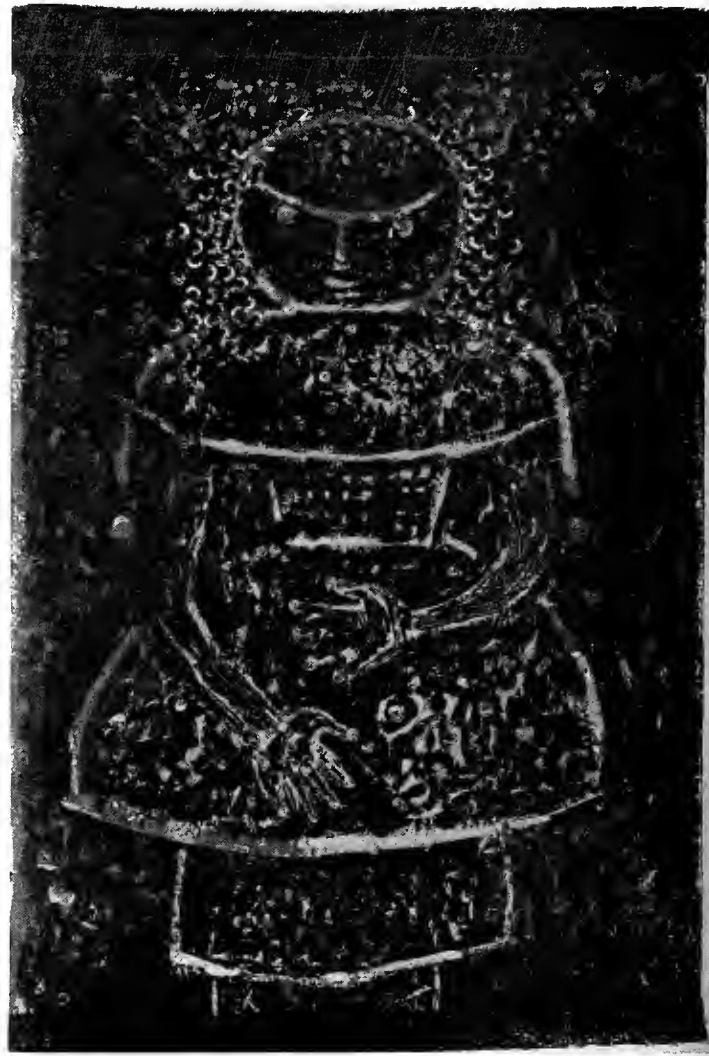
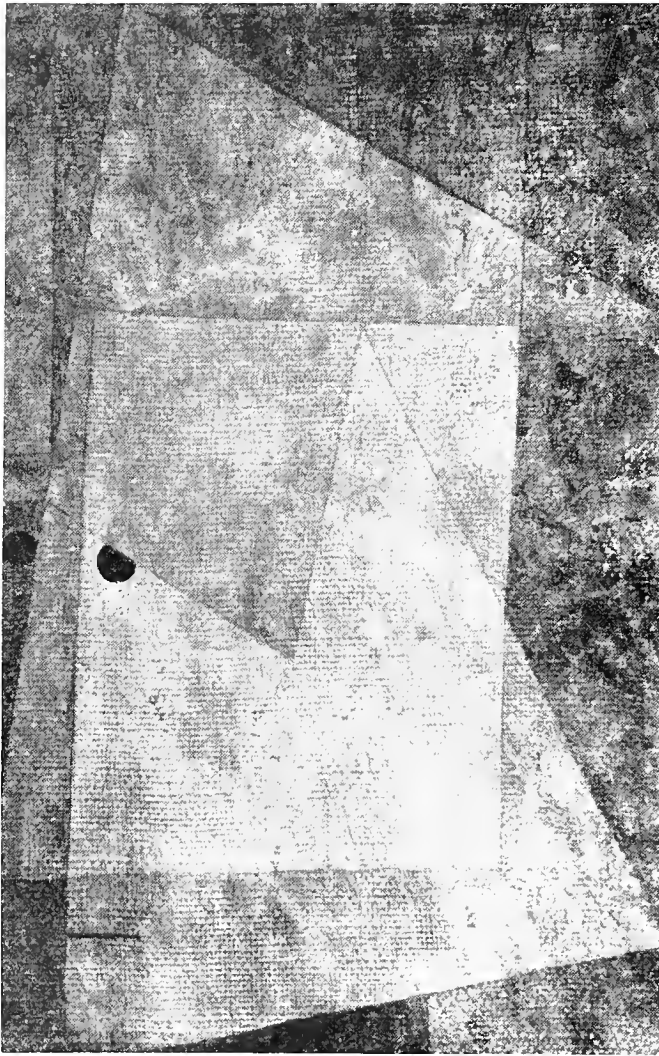
Nierendorf Gallery, New York

Stendahl

Mr. and Mrs. Walter Arensberg, Hollywood, California.



117
TRANSITION (ÜBERBRÜCKUNG), 1935.
Oil on canvas, 17 x 25½" (43.2 x 64.8 cm.).
Signed n.r. "Klee".
Klee catalogue no. 1931.R.1.11.D.
Collection Washington University, St. Louis.
Provenance: Karl Nierendorf, New York.
Theodore Schempp, 1945.



146

HEADDRESS (KOPFTRACHT). 1935.

Watercolor on gesso-primed burlap, 18³/₈ x 9⁷/₈" (46.5 x 30 cm.).

Signed u.r. "Klee".

Klee catalogue no. 1935, qu 2 (122).

Collection Mrs. Picher Purcell, Chicago.

Provenance: Galerie Rosengart, Lucerne.

149

POMONA GROWING UP (POMA HERANWACHSEND). 1937.

Oil on paper mounted on paper, 21⁵/₈ x 14³/₄" (55 x 37.5 cm.).

Signed l.l. "Klee"; inscribed on mount "1937. K. 13 Pomona heranwachsend".

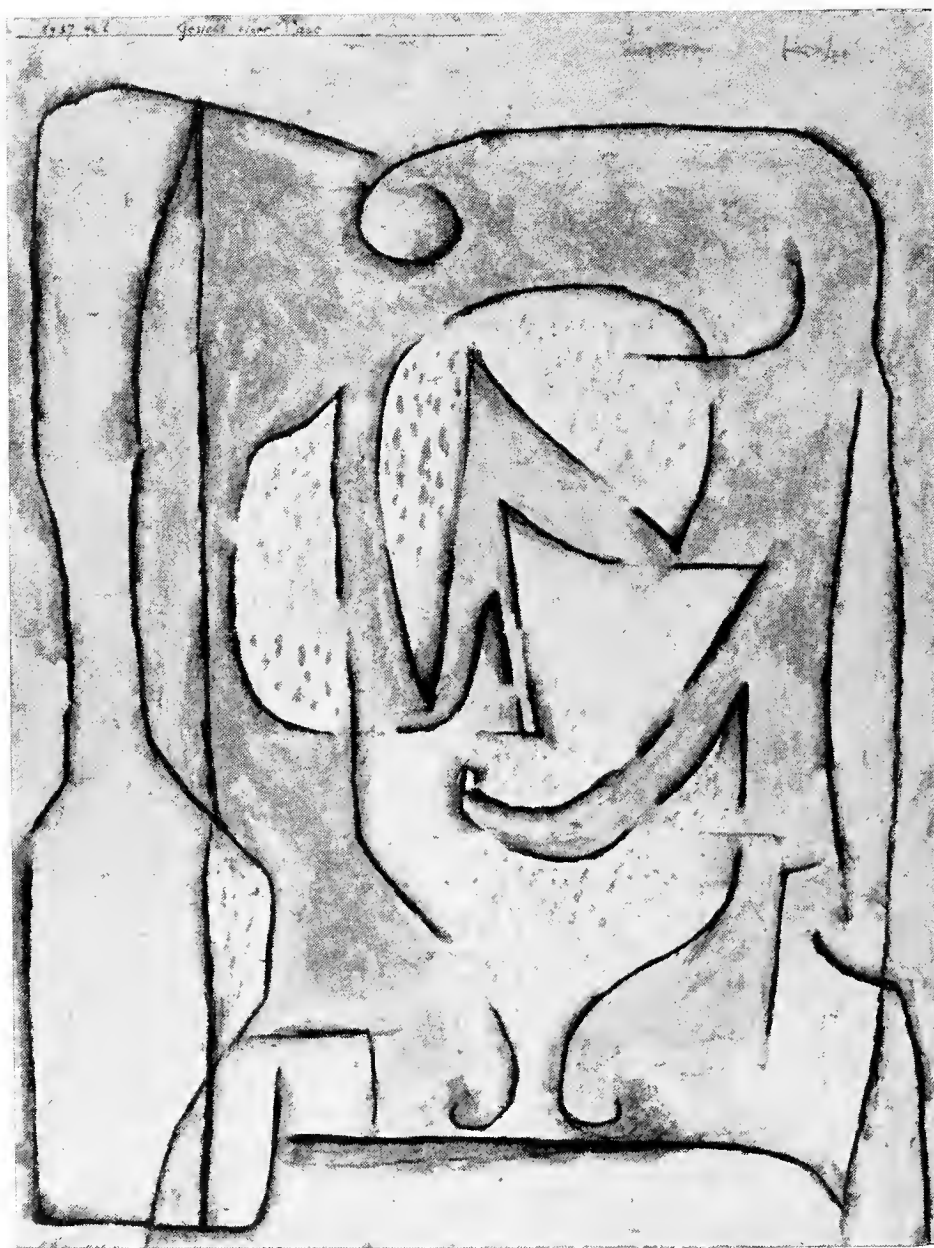
Klee catalogue no. 1937, K. 13 (33).

Collection The Solomon R. Guggenheim Museum, New York.

Provenance: the artist, 1938.



148
ST. GEORGE (ST. GEORG). 1936.
Oil, egg tempera, and watercolor on board, 12⁵/₈ x 17" (32 x 43 cm.).
Signed l.r. "Klee".
Klee catalogue no. 1936, K 1 (21).
Collection Berner Kunstmuseum, Paul Klee-Stiftung.
Provenance: the artist.



150

FACE OF A VASE (GESICHT EINER VASE). 1937.

Charcoal and watercolor on paste and chalk-primed newspaper, 26 x 19¼" (66 x 49 cm.).

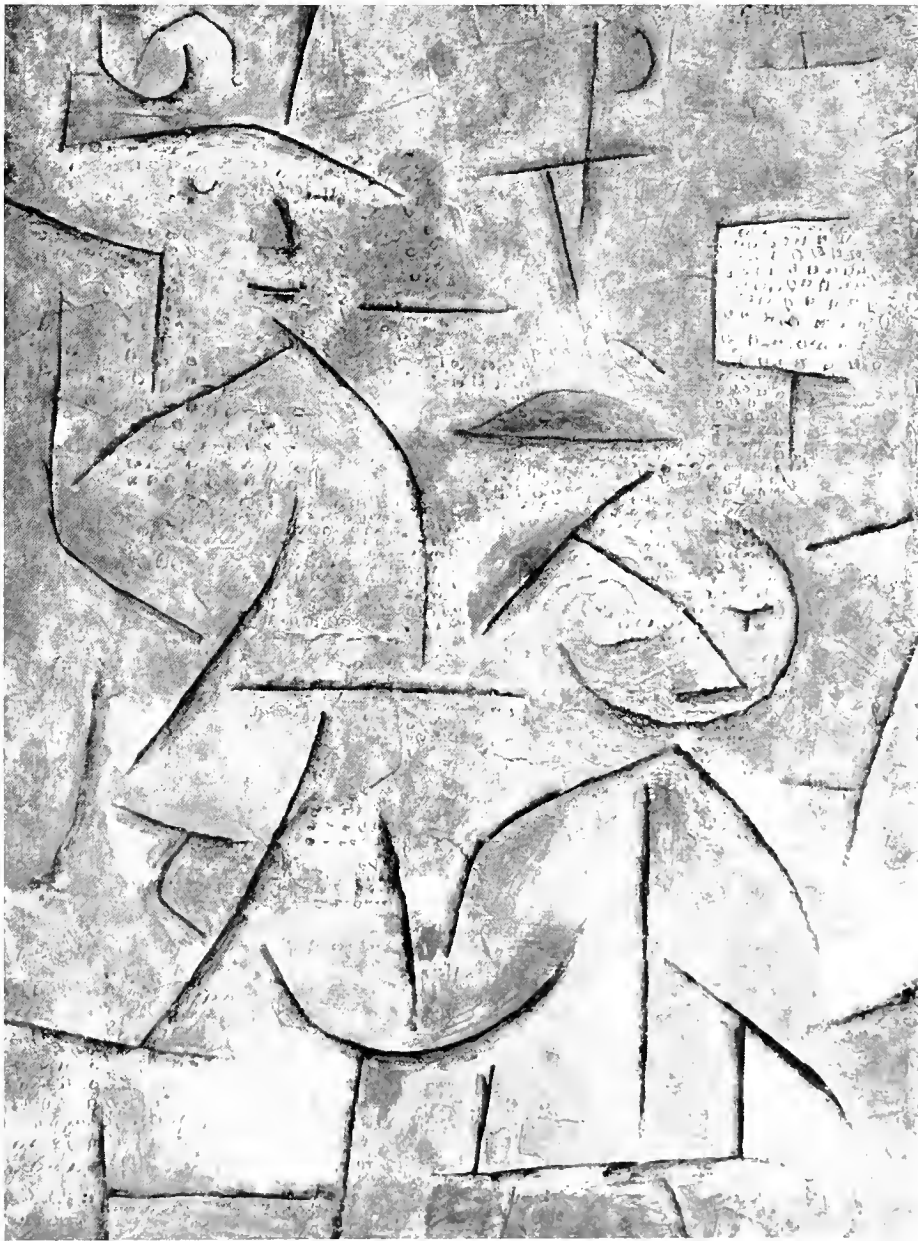
Signed u.r. Klee; inscribed u.l. "1937 qu 6 'Gesicht einer Vase'".

Klee catalogue no. 1937, qu 6 (126), Inv. 1214.

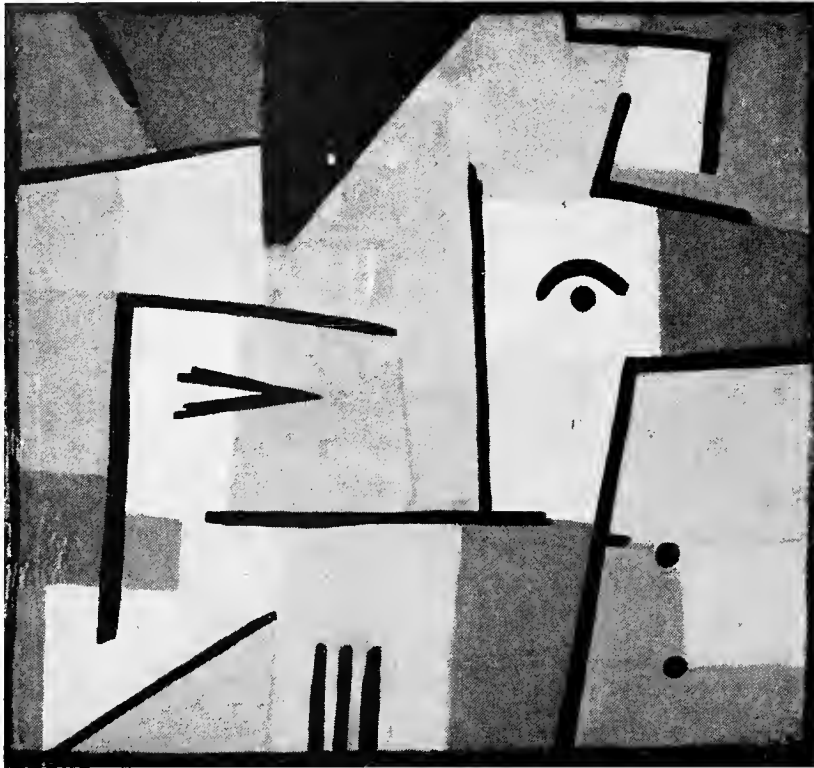
Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.



153
 CHILD AND AUNT (KIND UND TANTE), 1937.
 Oil on gesso-printed burlap, 28 $\frac{1}{2}$ x 20 $\frac{3}{4}$ " (72,5 x 52,5 cm.).
 Signed n.r. "Klee"; inscribed on stretcher "1937 Kind und Tante".
 Klee catalogue no. 1937, R 9 (119).
 Collection Mr. and Mrs. Charles W. Engelhard, New York.
 Provenance: Curt Valentin, New York,
 J. B. Neumann, New York,
 Odets Collection,
 Sir Edward and Lady Hulton,
 Galerie Beyeler, Basel.



154 (above)
GLANCE FROM RED (BLICK AUS ROT). 1937.
 Pastel on cotton mounted on burlap, 18½ x 19½" (47 x 50 cm.).
 Signed l.r. "Klee".
 Klee catalogue no. 1937, U 11 (211). Inv. 685.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

156 (below)
WATERTOWER BIRD (WASSERTURM-VOGEL). 1937.
 Colored paste and tempera on paper, 10⅝ x 8¼" (27 x 21 cm.).
 Signed l.r. "Klee"; inscribed "1937 W 19 Wasserturm-vogel".
 Klee catalogue no. 1937, W 19 (259). Inv. 762.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.





158 (above)

HASTE (EILE). 1938.

Colored paste on newspaper mounted on board,
19½ x 13" (48,5 x 33 cm.).

Signed n.l. "Klee"; inscribed on mount "1938. F 17 Eile".

Klee catalogue no. 1938, F 17 (77).

Collection Berner Kunstmuseum, Paul Klee-Stiftung.

Provenance: the artist.

155 (below)

CLOWN IN BED (CLOWN IM BETT). 1937.

Colored paste and tempera on paper mounted on board,
10½ x 19" (26,5 x 48,3 cm.).

Signed c.r. "Klee"; inscribed on mount "1937 W. 14 Clown im Bett".

Klee catalogue no. 1937, W. 14 (254).

Collection Berner Kunstmuseum, Paul Klee-Stiftung.

Provenance: the artist.

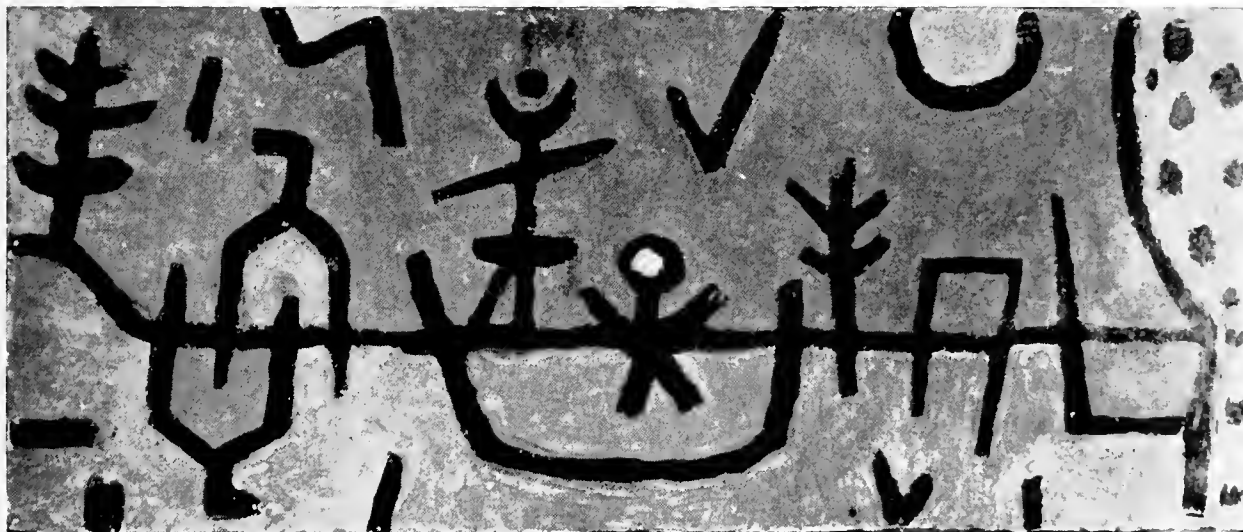




151
 FIGURE IN THE GARDEN (FIGUR IM GARTEN). 1937.
 Pastel on paper, 20 x 16 $\frac{5}{8}$ " (51 x 42,2 cm.).
 Signed u.r. "Klee"; inscribed on mount "1937 qu 9 Figur im Garten".
 Klee catalogue no. 1937, qu 9 (129). Inv. 686.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.



157
 MISS FROM SPORT (FRAÜLEIN VOM SPORT). 1938.
 Colored paste on paper mounted on board, 23 $\frac{1}{4}$ x 16" (59 x 40,5 cm.).
 Signed c.l. "Klee".
 Klee catalogue no. 1938, D 9 (29). Inv. 702.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.



160

POND IN THE PARK (TEICH IM PARK), 1933.

Colored paste on board, 10¹/₈ x 20³/₈" (25.7 x 51.8 cm.).

Signed lr. "Klee"; inscribed on stretcher "1933 H 12 'Teich im Park' Klee 3".

Klee catalogue no. 1938, H 12 (122), Inv. 1115.

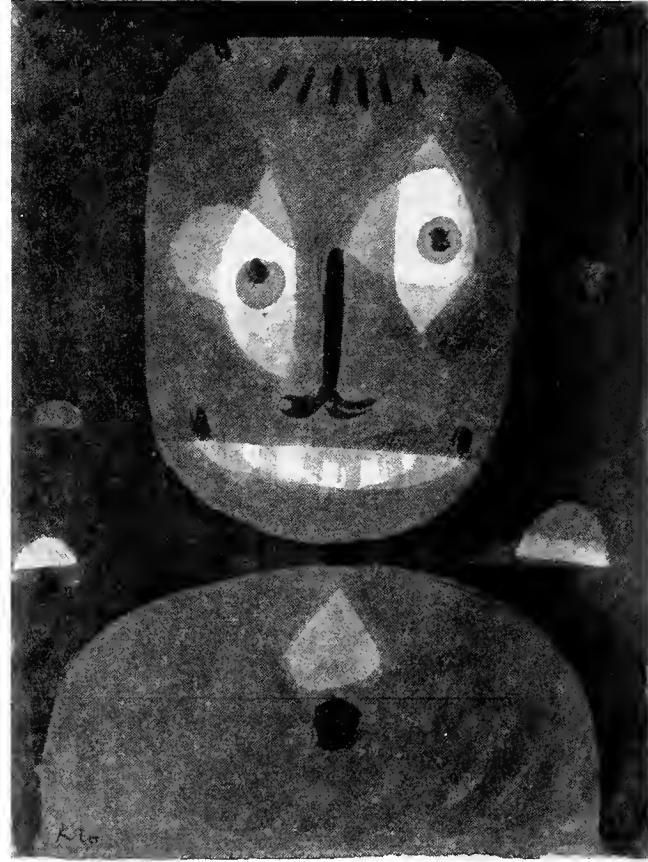
Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.



152
 FOLLOWER OF BACCHUS (EIN BAKCHANT), 1937.
 Oil on canvas, 17 $\frac{1}{8}$ x 13 $\frac{3}{8}$ " (43,5 x 33,3 cm.).
 Signed u.r. "Klee".
 Klee catalogue no. 1937, R 7 (147).
 Collection Ursula and Frank Laurens, Cincinnati.
 Provenance: the artist.
 Karl Nierendorf, New York, 1940.

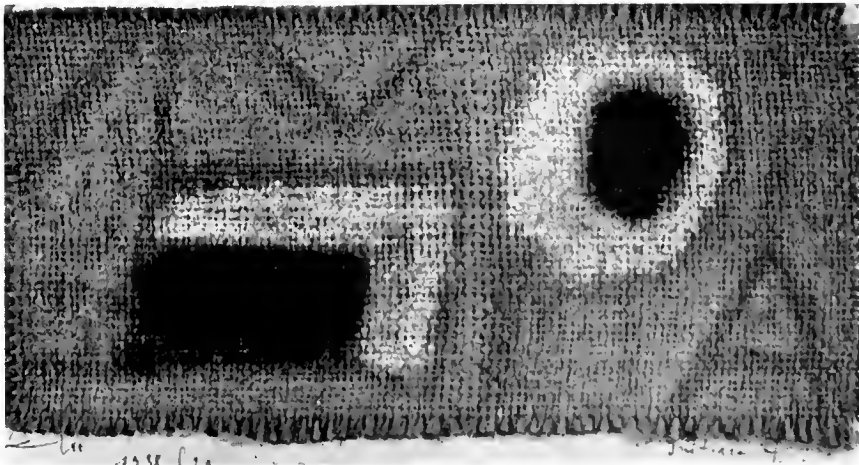


159
 DUMB DEVIL (DUMMER TEUFEL), 1938.
 Watercolor on paper, 14 $\frac{3}{8}$ x 10 $\frac{1}{4}$ " (36,5 x 26 cm.).
 Signed l.l. "Klee"; inscribed on mount "1938 G 8 dummer Teufel".
 Klee catalogue no. 1938, G 8 (88).
 Collection Mr. and Mrs. Hans Neumann, Caracas.
 Provenance: J. K. Thannhauser.
 G. David Thompson, Pittsburgh



161 (above)
 GARDEN IN HOT SEASON (GARTEN IN HEISSER ZEIT), 1938.
 Oil on paper, 10 x 13½" (25,4 x 34,3 cm.).
 Signed c.l. "Klee".
 Klee catalogue no. 1938, M 15 (195).
 Collection Marian Willard Johnson, New York.
 Provenance: Private Collection, Zurich.

162 (below)
 INITIAL A (INITIALE A), 1938.
 Pastel on canvas, 4⅞ x 9½" (12,5 x 24 cm.).
 Signed and inscribed on mount "Klee 1938 S 20 Initiale A".
 Klee catalogue no. 1938, S 20 (300).
 Collection Mrs. Rose C. Shere, Chicago.
 Provenance: Galerie Rosengart, Lucerne.





164

BUST OF GAIA (BRUSTBILD DER GAIA). 1939.

Oil on cotton, 38 $\frac{1}{4}$ x 27 $\frac{1}{8}$ " (97 x 69 cm.).

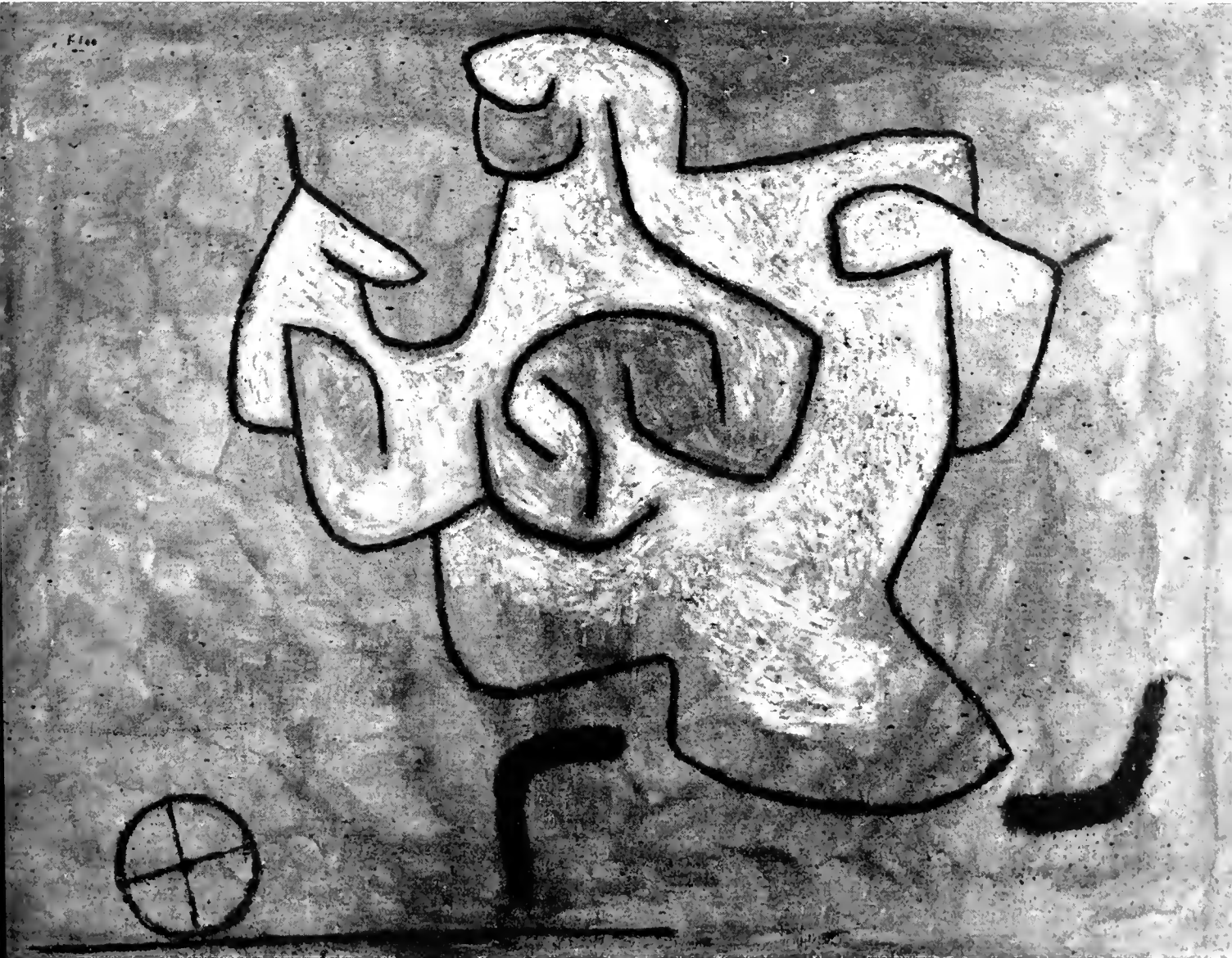
Signed u.r. "Klee": inscribed on stretcher "1939. Y. 3 'Brustbild der Gaia' Klee".

Klee catalogue no. 1939, Y.3 (343). Inv. 55.

Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.



168

FAMA, 1939.

Oil on canvas, 35⁷/₈ x 47⁵/₈" (91 x 121 cm.).

Signed n.l. "Klee"; inscribed on stretcher "1939. AA 2. FAMA Klee".

Klee catalogue no. 1939, AA 2 (502).

Collection Berner Kunstmuseum, Paul Klee-Stiftung.

Provenance: the artist.



163 (above)

PATHETIC GERMINATION (PATHETISCHES KEIMEN). 1939.

Colored paste on paper mounted on board, 10 x 19 $\frac{1}{8}$ " (25,4 x 48,4 cm.).

Signed u.r. "Klee"; inscribed on mount "1939 v 1 pathetisches Keimen S. Cl."

Klee catalogue no. 1939, v 1 (281).

Collection Berner Kunstmuseum, Paul Klee-Stiftung.

Provenance: the artist.

165 (below)

DUSK (ES DÄMMERT). 1939.

Watercolor on blue canvas mounted on board, 22 $\frac{5}{8}$ x 19 $\frac{7}{8}$ " (57,7 x 50,5 cm.).

Signed l.l. "Klee"; inscribed on stretcher "1939 Y 7. 'es dämmert'."

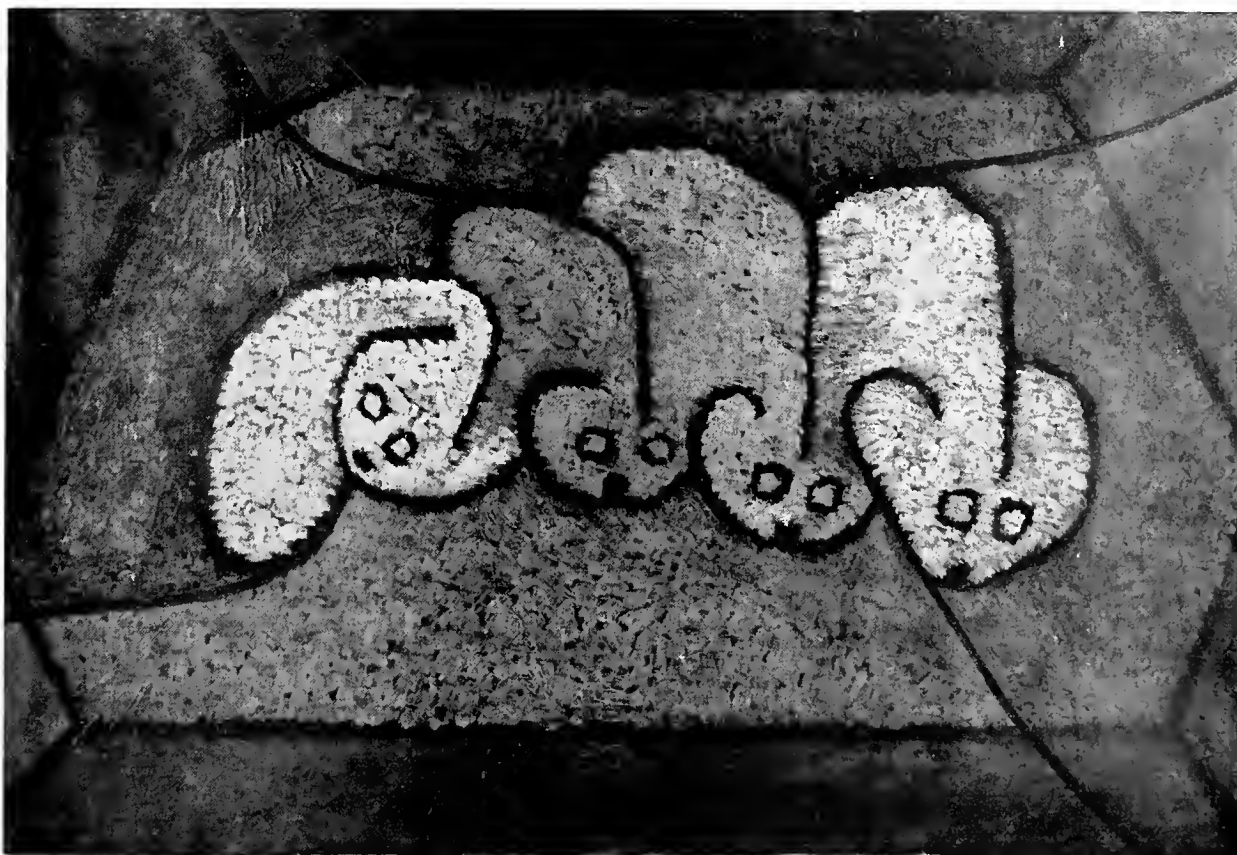
Klee catalogue no. 1939, Y 7 (347). Inv. 1941.

Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.





166

SLEEPING QUARTERS OF THE FOUR (SCHLAFSTELLE DER VIER), 1939.

Oil and watercolor on oil-primed paper mounted on canvas, 12³/₈ x 19" (41.1 x 48.1 cm.).

Signed l.r. "Klee"; inscribed on mount "1939 A 8 Schlaf-stelle der Vier".

Klee catalogue no. 1939, A 8 (388).

Collection Berner Kunstmuseum, Paul Klee-Stiftung.

Provenance: the artist.



169

AT THE HUNTER'S TREE (ZUM JÄGERBAUM), 1939.

Oil on canvas, 39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ " (100 x 80 cm.).

Signed u.l. "Klee".

Klee catalogue no. 1939, CC 17 (557).

Collection Kunsthau, Zürich.

Provenance: Klee Gesellschaft.



170

SCENE OF A FIRE (BRANDSTÄTTE), 1939.

Waxed colored paste on burlap, 9⁷/₈ x 29¹/₂" (25 x 75 cm.).

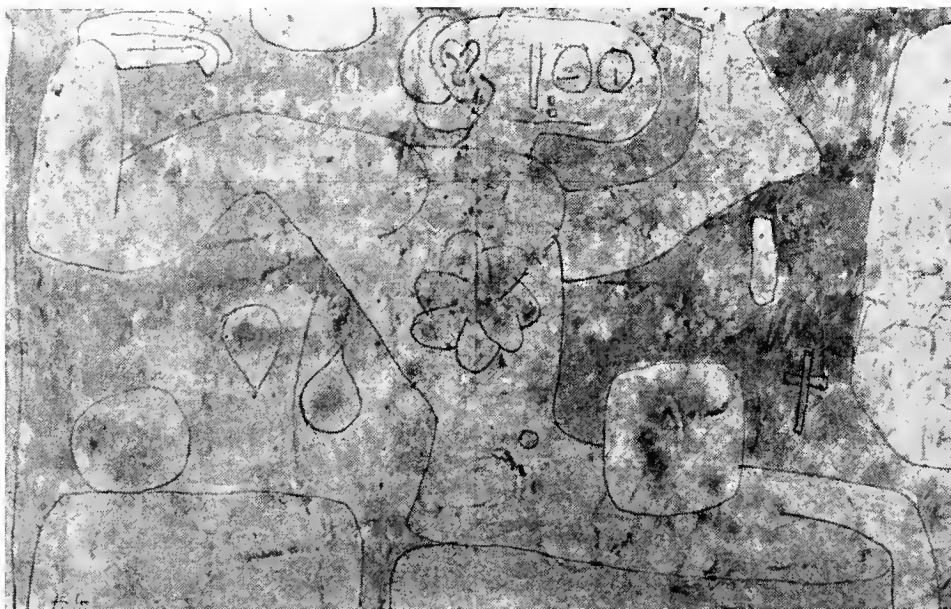
Signed r.e. "Klee"; inscribed on stretcher "1939, WW 15 'Brandstätte' Klee".

Klee catalogue no. 1939, WW 15 (895). Inv. 41.

Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.



167 (above)

A BARREN ONE (EINE UNFRUCHTBARE). 1939.

Watercolor and ink on paper, 10 $\frac{3}{8}$ x 16 $\frac{3}{4}$ " (25.7 x 42.5 cm.).

Signed l.l. "Klee".

Klee catalogue no. 1939, B 16 (456).

Collection The Solomon R. Guggenheim Museum, New York.

Provenance: Galka E. Scheyer, Hollywood, California.

Estate of Galka E. Scheyer.

Karl Nierendorf, New York.

Estate of Karl Nierendorf, New York, 1948.

173 (below)

EVENINGS BY THE SEA (ABENDS AM MEER). 1940.

Colored wax on paper, 8 $\frac{1}{4}$ x 13" (21 x 33 cm.).

Signed l.l. "Klee"; inscribed on mount "1940 Z 20 Abends am Meer".

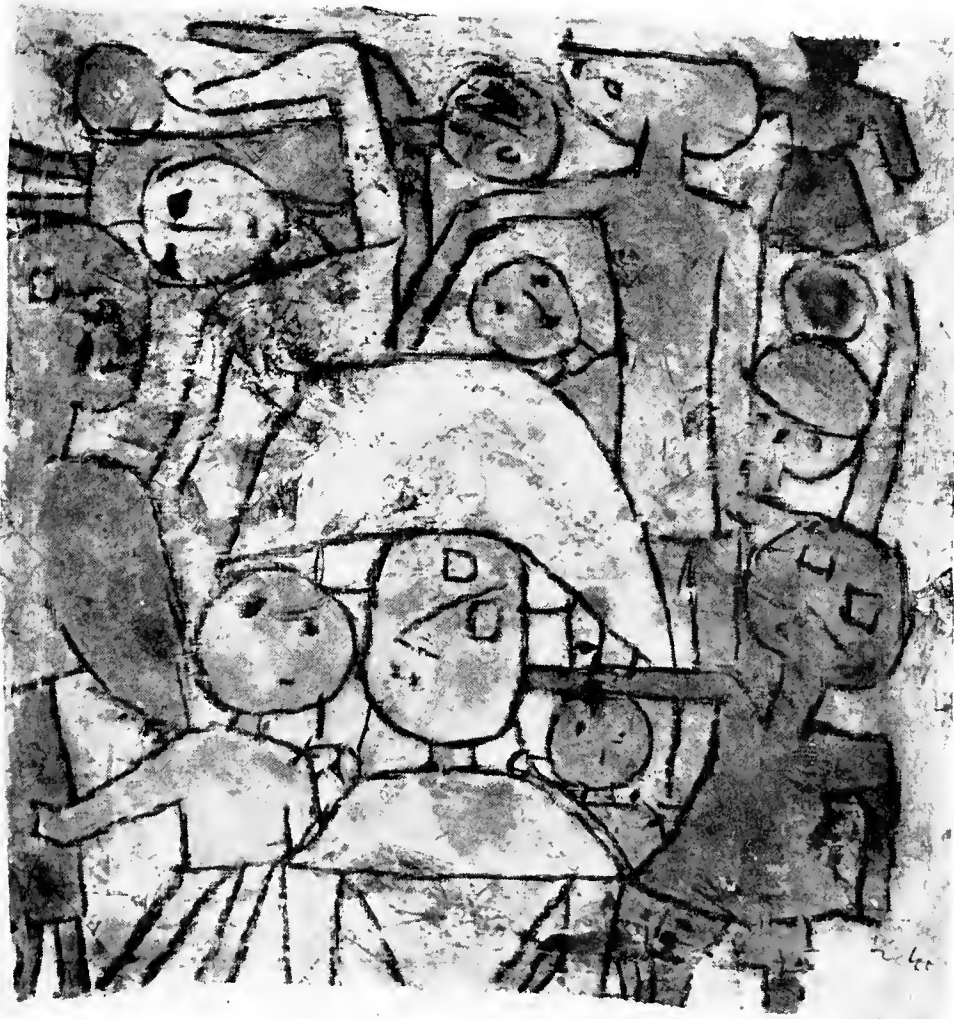
Klee catalogue no. 1940, Z 20 (20). Inv. 896.

Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.





171

COLORFUL GROUP (BUNTE GRUPPE). 1939.

Black chalk, oil and watercolor on handkerchief, 16 $\frac{1}{8}$ x 15 $\frac{5}{8}$ " (41 x 39.5 cm.).

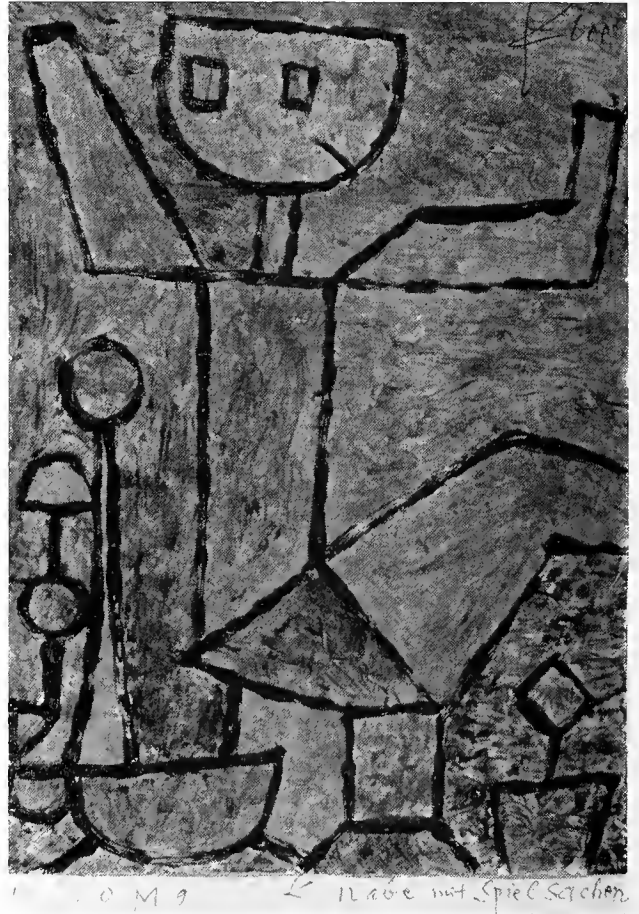
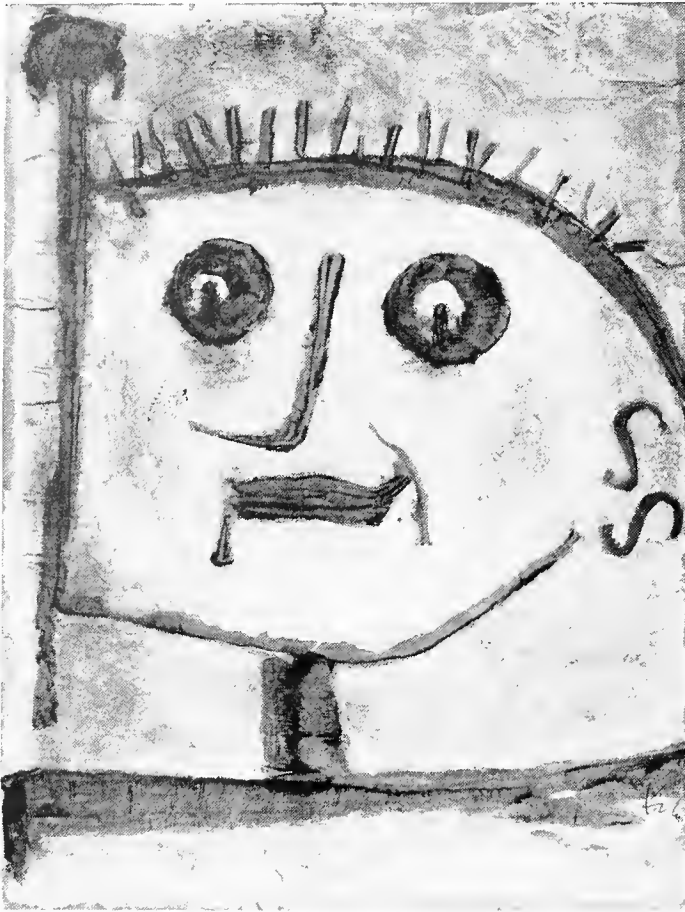
Signed l.r. "Klee"; inscribed on mount "1939, IK 13 bunte Gruppe".

Klee catalogue no. 1939, IK 13 (1133). Inv. 1110.

Collection F. K., Bern.

Provenance: the artist.

Lily Klee, Bern.



172

VOICE FROM THE ETHER; AND YOU WILL EAT YOUR FILL!
(STIMME AUS DEM ÄTHER; UND DU WIRST DICH SATT ESSEN!). 1939.

Oil and tempera on paper, 19 $\frac{3}{4}$ x 15" (50 x 38 cm.).

Signed l.r. "Klee"; inscribed on mount "1939 GH 8 Stimme aus dem Äther: 'und du wirst dich satt essen!'".

Klee catalogue no. 1939, GH 8.

Collection Victoria and Albert Museum, London.

Provenance: Curt Valentin, New York.

G. David Thompson, Pittsburgh.

175

BOY WITH TOYS (KNABE MIT SPIELSACHEN), 1940.

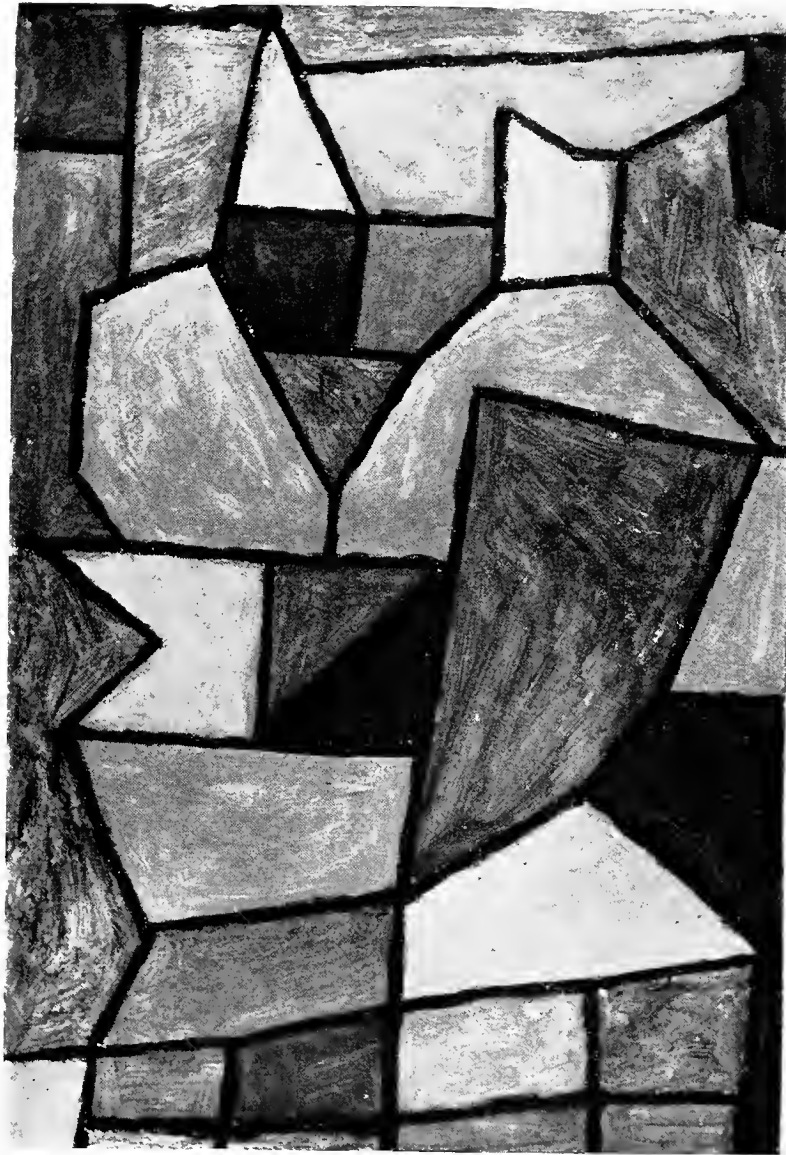
Colored paste on paper, 11 $\frac{1}{2}$ x 8 $\frac{1}{8}$ " (29.2 x 20.7 cm.).

Signed u.r. "Klee"; inscribed on mount "1940 M 9 Knabe mit Spielsachen".
Klee catalogue no. 1940, M 9 (249).

Collection The Solomon R. Guggenheim Museum, New York.

Provenance: Karl Nierendorf, New York.

Estate of Karl Nierendorf, 1948.



174

DOUBLE (DOPPEL), 1940.

Colored paste on paper, 20 $\frac{5}{8}$ x 13 $\frac{5}{8}$ " (52.5 x 34.7 cm.).

Signed u.r. "Klee"; inscribed on mount "1940 N 16 Doppel".

Klee catalogue no. 1940, N 16 (236).

Collection Berner Kunstmuseum, Paul Klee-Stiftung.

Provenance: the artist.

“A good picture seems incomplete until the last brush stroke.”

“No use hurrying when you want so much. The evening is deep inside me forever. Many a blond, northern moonrise, like a muted reflection, will softly remind me, and remind me again and again. It will be my bride, my alter ego. An incentive to find myself. I myself am the moonrise of the South.”

“Naturally I have not struck the tragic vein without some preparation. Several pictures have pointed the way with their message: the time has come.”

“Art is a likeness of the creation. It is sometimes an example, just as the terrestrial is an example of the cosmic.”

“The heart that beat for this world seems mortally wounded in me. As if only memories still tied me to ‘these’ things . . . Am I turning into the crystalline type?”

“I cannot be grasped in the here and now, for I live just as well with the dead as with the unborn, somewhat closer to the heart of creation than usual, but far from close enough.”



176

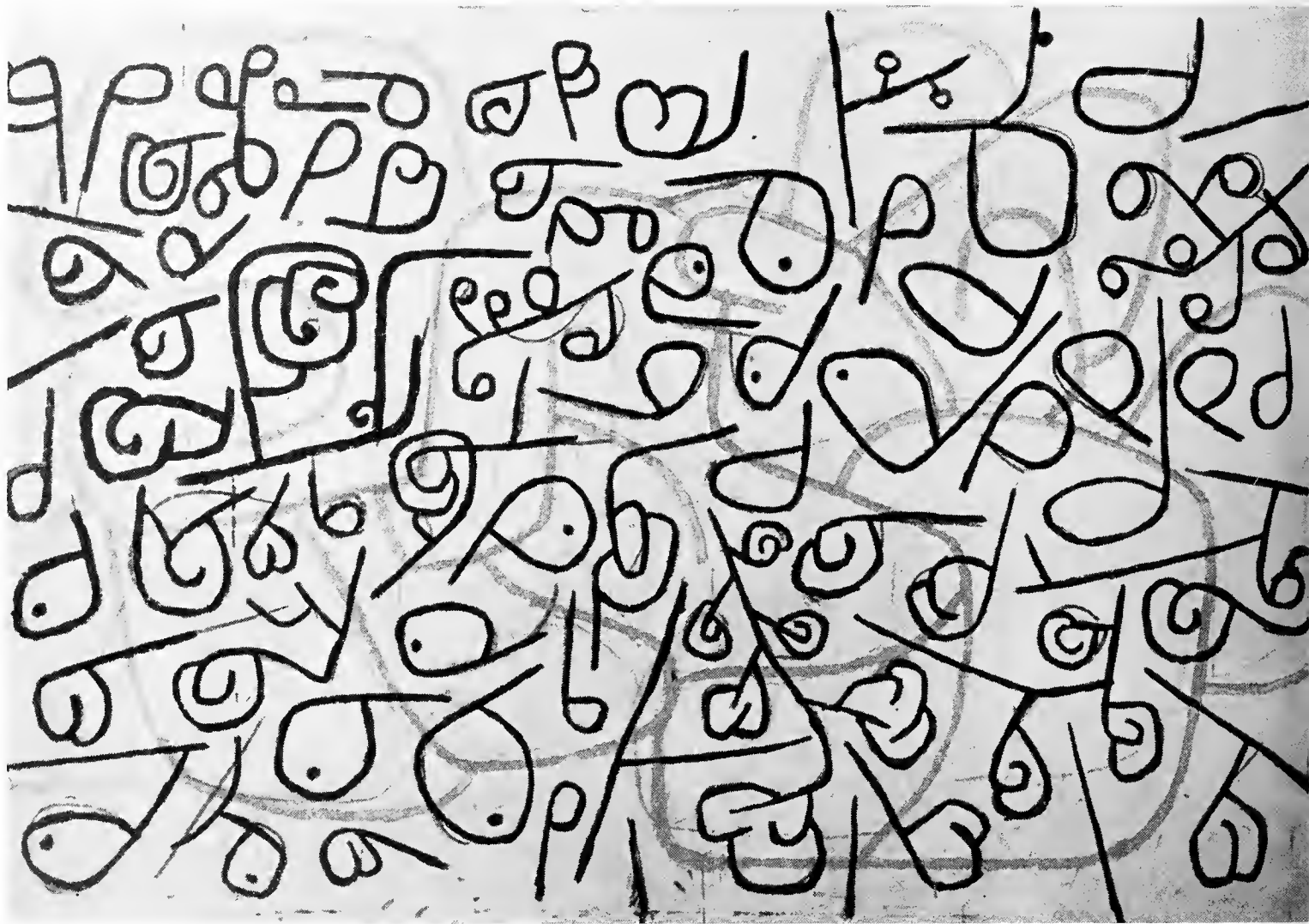
WOMAN IN COSTUME (FRAU IN TRACHT), 1940.Colored paste on paper mounted on board, 18³/₄ x 12¹/₄" (47,5 x 31,2 cm.).

Signed u.r. "Klee"; inscribed on mount "1940 M 14 Frau in Tracht".

Klee catalogue no. 1940, M 14 (254).

Collection Berner Kunstmuseum, Paul Klee-Stiftung.

Provenance: the artist.



177
 UNTITLED (COMPOSITION WITH FRUIT)
 [OHNE TITEL (KOMPOSITION MIT FRÜCHTEN)]. 1940.
 Colored paste on paper (fragment). 40³/₈ x 58¹/₄" (103 x 148 cm.).
 Not signed.
 Not in catalogue. Inv. 1332.
 Collection F. K., Bern.
 Provenance: the artist.
 Lily Klee, Bern.

ETCHINGS IN THE EXHIBITION

178

VIRGIN IN A TREE (JUNGFRAU IM BAUM). 1903.

Etching, 9¼ x 11¾" (23,5 x 30 cm.).

Collection Mr. and Mrs. Robert A. Rowan, Los Angeles.

179

THE COMEDIAN (KOMIKER). 1904.

Etching, 7 x 9½" (17,7 x 24,4 cm.).

Collection The Art Institute of Chicago.

180

CHARM (CHARME). 1904.

Etching, 5¼ x 7⅝" (13,3 x 9,2 cm.).

Collection Pasadena Art Museum.

181

THREATENING HEAD (DROHENDES HAUPT). 1905.

Etching, 16⅜ x 12½" (41,6 x 31,8 cm.).

Collection Busch-Reisinger Museum for Germanic Culture,
Harvard University.

A number of the works listed above will be withdrawn, and others,
also listed, will be added in the course of the tour.

- PHOTOGRAPHIC CREDITS
- Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio: no. 20
 - The Art Museum, Princeton University: no. 3
 - The Baltimore Museum of Art: no. 12
 - Bildarchiv Felix Klee, Bern: nos. 1, 7, 22, 27, 28, 37, 39, 47, 48, 61, 115, 128, 129, 137, 141, 150, 151, 154, 157, 160, 164, 165, 170, 171, 173, 177
 - E. Irving Blomstrann, Courtesy Wadsworth Atheneum, Hartford: nos. 80, 119
 - City Art Museum of St. Louis: no. 143
 - Thomas Feist, New York: no. 90
 - Flair Gallery, Cincinnati: no. 67
 - Galerie Claude Bernard, Paris: no. 73
 - Galerie Beyeler, Basel: nos. 103, 105, 106, 131
 - Galerie Maeght, Paris: nos. 82, 87
 - Galerie Rosengart, Lucerne: nos. 11, 13, 15, 32, 60, 78, 100
 - Sherwin Greenberg Studio, Inc., courtesy Albright-Knox Art Gallery, Buffalo: no. 4
 - Kunsthaus, Zürich: no. 169
 - Robert Mates and Paul Katz, New York: nos. 8, 10, 14, 24, 42, 46, 49, 58, 59, 68, 74, 88, 109, 113, 116, 117, 120, 125, 126, 127, 138, 144, 149, 153, 167, 175
 - The Minneapolis Institute of Arts: no. 98
 - Moulin Studios, San Francisco: nos. 9, 51, 81, 89
 - Pasadena Art Museum: nos. 23, 50, 56, 69, 122, 124
 - Philadelphia Museum of Art: nos. 29, 64, 83, 84, 91, 93, 95, 96, 145
 - Piaget Studio St. Louis: no. 108
 - Robinson's, San Diego: no. 53
 - San Francisco Museum of Art: nos. 31, 99
 - John D. Schiff, New York: nos. 33, 54, 65, 75, 112
 - I. Serisawa, Los Angeles: nos. 16, 19, 34, 35, 36, 40, 43, 44, 66, 70, 123
 - Paul Klee-Stiftung, Bern: nos. 2, 57, 97, 107, 133, 134, 140, 142, 148, 158, 163, 166, 168, 174, 176
 - Adolph Studley, New York: no. 104
 - Frank J. Thomas, Los Angeles: no. 6, 38, 92, 94, 114, 130
 - O. Vaering, Oslo: nos. 71, 118, 135
 - Victoria and Albert Museum, London: no. 172
 - Washington University, St. Louis: nos. 72, 147
 - Willard Gallery, New York: no. 161

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